

The School Musician

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Summer Music Camps

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*... I take my
Pen in hand ...*

Behind the Scenes

PERHAPS ONE OF the most interesting phases of assembling the ingredients of an issue of the SM is the behind-the-scenes letter writing that is bound up with every printed word that appears in the magazine. Someone once suggested that we throw the articles away and print the letters. Not a bad idea, at that.

As an example, consider please the ironic circumstances that led to Mr. J. Maynard Wettlaufer's authoring of an article on summer music camps (page 6) while March blizzards raged around and about his particular slice of Long Island. In comparing weather notes via the mail route, we found he could top every claim we could put forth about the Chicago climate, no matter how horrible. If his otherwise scholarly article seems to put undue stress on the joys of sunshine, remember that those nostalgic words were written in the Ides of March.

While we could sympathize with Mr. Wettlaufer during those trying months of snow and ice, we could only grit our teeth over the cheery notes received from Edward Ortiz anent his treatise on career girls of music (page 12). Mr. Ortiz currently dwells in Redondo Beach, California, with a happy family, a fantastic collection of bells from all over the world, and a dog named Figaro. (When he feels the need of vocal exercise, Mr. Ortiz steps out on his sun-drenched porch and yodels "Feeee-garo" several times in G sharp . . . and invariably gets a loud but varied response from the neighbors.) Although his letters don't make a point of rubbing in the advantages of California weather, there's a tantalizing hint of sunshine in everything he writes.

There was also a generous dose of second-hand vitamin C in Charles Lee Hill's letters from Denton, Texas, concerning his reply to Dr. C. R. Garland's article on swing (pages 6 and 7). Dr. Garland fired the first shot in this discussion, by the way, and he and Mr. Hill exchanged manuscripts before finally consenting to publication. We think you will agree that the result is one of the most thoughtful and stimulating discussions on record of the old subject of swing vs. traditional. Also it's probably the most gentlemanly clash of opinions in history.

★ Presenting ★ ★ ★



Paul E. Harding, Washington, Pennsylvania

VETERAN bandmaster Paul E. Harding has earned the privilege of looking back upon twenty-one years of richly satisfying experience in turning out fine bands at Washington High School in Washington, Pa. Coming to his present post in 1927, he has won high regard for the musical integrity of his organizations and for his constant search for improved methods and materials with which to render even better service to his profession.

His principal instrument was violin during student days at Bucknell, Penn State, Cincinnati College of Music, Cincinnati U. and Ohio State. He put his string experience to good use in 1938 when he assumed direction of the Washington and Jefferson College orchestra. Previously he had also directed the college's band, after organizing it in 1929.

An active participant in local, district and state educational and musical organizations, Mr. Harding also finds himself frequently in demand as contest judge, critic and speaker.

Despite his perennially youthful eagerness to try new things in the teaching field, Mr. Harding's tastes stop short of the ultra-modern school in both music and art. He firmly believes that there is lots to be done in research in curriculum and methods to facilitate teaching and learning procedures.

Married to a former music and art teacher, Director Harding has two teen-agers of his own to cope with and, for relaxation, a cottage in Jersey where he can pursue his gardening hobby and ponder on even better ways of doing the things he already does so well.

*"They Are Making
America Musical"*



On
the
Cover

PARADING down the main stem of Enid, Okla., in the Tri-State Festival activities is the 90-piece high school band of Kingfisher, Okla. A Class C band from a town of 1500, they competed in the Class A marching

The School Musician

28 EAST JACKSON BOULEVARD
CHICAGO 4, ILLINOIS

Edited exclusively for grade and high school musicians and their directors. Used as a teaching aid and music motivator in schools and colleges throughout America.

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Learn to Play an Instrument

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MUSIC outdoors becomes more fun than ever. Above a string ensemble rehearses on the lake shore at Interlochen.

Why Music Camp Is the Place for You

It provides everything needed for rich musical experience, including that precious stuff called Time

● SUMMER MUSIC CAMPS are no longer a new idea in music education, but many of us are prone to forget this fact unless we have been actively associated with the movement. It was not until I became interested in a camp as a director that I fully realized the great impact a summer music program can have, both as an educational and motivational source.

I believe this attitude is rather widespread among both students and directors, all of whom know that summer camps exist and have much to offer but remain rather disinterested until the real value of a summer program is brought home to them in a forcible manner. All humans are the same . . . It is our OWN problems and experiences that have the most

meaning for us. And, until you have actually experienced a summer at a good music camp, you'll never fully appreciate just what it can mean in terms of **your** musical life.

Summer Camps Achieve Balance

For one thing, the summer camp maintains an excellent balance in the budgeting of practice time and play time. How many of us would not be lured away from a home practice period by that familiar refrain, "Hey, Skinny, how's for playing catch?" I never refused such an offer, and I don't believe students today would either. We must remember that play time is important for everyone, and for teen-agers especially.

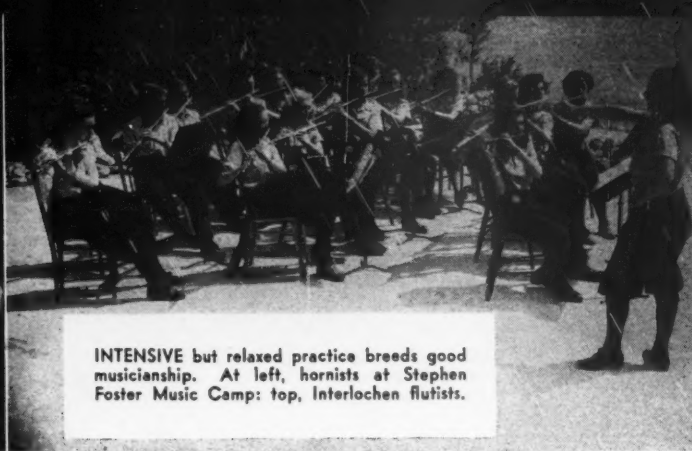
I do believe wholeheartedly in practice, but too much practice is not concentrated work and is, therefore, wasted time. One cannot prepare a lesson or an exercise when his mind is on play. I also believe wholeheartedly in out-of-doors, fresh-air exercise. These two, in addition to homework, can be adequately cared for in a 24-hour day. The big trick is to have adequate parental guidance in the budgeting of time.

The summer camp can achieve this balance because the summer period is the only time when the student is free from normal school routine . . . when he is on vacation, relaxed and receptive to both recreation and education to the fullest extent. As a crusader for a 12-month school music program

By *J. Maynard Wettlaufer*

Director of Music, Freeport High School, Freeport, N. Y.

Assistant Director, New York State Music Camp



INTENSIVE but relaxed practice breeds good musicianship. At left, hornists at Stephen Foster Music Camp; top, Interlochen flutists.

—the only way that real musicianship can be established in the schools—I am convinced that music camps have much merit in providing an activity to bridge the usual summer “gap.”

Social Side of Music

When I talk with students and parents about going to camp, I usually mention the fact that most students in a music camp go there because it is a music camp. Therefore, the social associations will be mainly on a music-premise basis. The friends made will be from other areas of the state, other states, or possibly other countries; however, the common ground of thought will be MUSIC.

This is wholesome. I can play tennis with an oboe player, go canoeing with a trumpet player or dance with a viola player. The accent is on the musical side. This association means much in the musical life of any adolescent boy or girl. Almost everyone will be thinking of Music FIRST—not as an extra curricular subject or a fill-in on a schedule.

Further, no six, eight or ten week program can guarantee a Helfetz, Labate or Staigers for the money spent, but they can promise with reasonable certainty that any student attending music camp, with its rather concentrated musical flavor, will receive an added incentive to do better in music. It is not necessary to point to a professional career in music (many get sufficient inspiration at camp to desire this) but the fact that in Music, as in everything else, the more you understand, the more pleasurable the activity becomes.

Since Music is pursued actively at a music camp for a matter of hours every day (7 days per week) real progress can be seen and heard—and normal school music advancement is easily outdistanced.

I have recommended several mediocre music students for camp en-

rolment because I know that the inspiration of hearing other boys and girls of similar ages playing and singing much better will challenge them to come back to me in the fall with the idea of becoming a real help musically . . . and with the desire to take advantage of some of the fine lessons that active participation in musical organizations provides.

The Recreational Side

Music Camps have recreational and athletic facilities. Part of the idea of any Camp program is to give these youngsters a chance to get away from the congested, hot and dirty cities during the summer. Fresh, clean, cool air, coupled with plenty of sunshine . . . unhindered by bricks and stones . . . is a tonic in itself. Plenty of well-cooked, wholesome food, served attractively, provides additional poundage and energy. Food may sound trite here, but it is a major concern of parents and students.

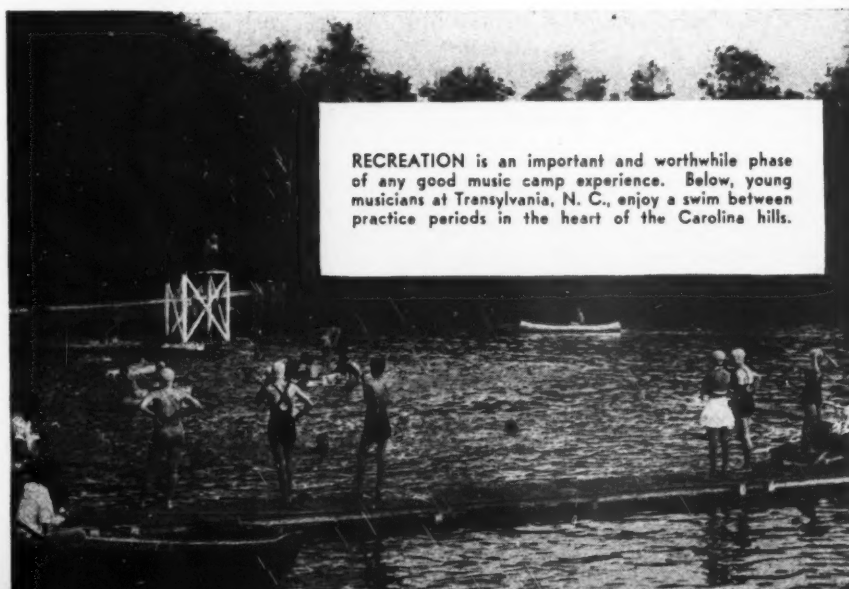
All of these things merely add to my own belief that anyone in any school music organization can get enough inspiration, sunshine, emo-

tional training and musical uplift in these short weeks to be a major factor in his following year or years at home. The social contact—THROUGH MUSIC—is impossible to equal. All of our own musical units in our own schools, regardless of size, are the best citizenship training ground of all. Music is still the “most complete” subject in the curriculum. It is physical, mental and emotional exercise “par excellence.”

All directors should encourage their students to go to a Summer Music Camp. You will be amazed at the increased technical skill and the new perceptive in their thinking. Every music student should spend at least one summer, during his high school life, in a summer camp.

Acquaint yourself with the work of Camps in your locality. Visit them and watch them in action. Notice the informality—yet strict discipline, the wholesomeness that you almost feel in the atmosphere, and the general “homey” life. You will then promote this idea yourself and reap the dividends the following year.

THE END



RECREATION is an important and worthwhile phase of any good music camp experience. Below, young musicians at Transylvania, N. C., enjoy a swim between practice periods in the heart of the Carolina hills.



DIRECTOR of Band at Morningside Conservatory, Sioux City, Ia., Dr. Garland is known as an arranger and formerly directed bands in Adrian, Ga.

Is Swingth

NO!

Over-promotion of Swing is a real threat to good music education
says

Dr. C. R. Garland

● THERE SEEMS TO HAVE BEEN a reversal of the musical alphabet in recent years. Instead of A-B-C (artistry-before-commercialism) the arrangement evidently has become C-B-A — (commercialism-before-artistry). In the vernacular, the "C" might also stand for "corn." The most recent manifestation of this crop of musical maize is the fast-spreading epidemic of boogie-woogie. Regrettably, a type of DDT that can stop this plague has not yet been synthesized.

Lest I be wrongly accused of a total lack of sympathy with this frenetic form of spasticity in music, let me now openly admit that I have done my share of work in this popular type of *gebrauchsmusic*, both playing and arranging. As a good number of you readers know, it forms a fairly lucrative, not to exhausting and, especially for a college student, a sometimes highly necessary method of helping to meet current expenses. Besides, it is sometimes quite enjoyable to play, and to hear. A small section of my own record collection is devoted to some of the more outstanding platters.

But so much of this stuff is being published, and it finds such a ready market, that it begins to be disturbing. The zeal of the publishers in issuing this material is surpassed only by the stampede of public school instructors to buy it. The most dismal aspect of the problem is that it is not only bad music, but that it is also bad swing. And usually badly played.

Perhaps the time has come for an objective examination of the place

this type of music should occupy in the total picture of music education. On what basis do its addicts defend it?

The lines of defense seem to be three in number, following good military procedure: (1) the outer line—"It is fun for the students to play"; (2) the secondary line of defense—"It is good vocational training"; (3) the inner circle—"It is American music, our own American folk-music." Following out the military allegory, each concentric of defense gets tougher to crack but not a one is invincible.

The Home Guard

First, the expendable home guard—"The kids enjoy playing it." Of course, they do. And a sprinkling of it might be all right, once in a while, as long as it does not interfere with the music the pupils are supposed to be learning. This is an argument that seems to be valid only when speaking of swing. I have yet to hear of an American literature instructor adding "Doc Savage," "True Confessions" and "Real Detective Stories" to his reading list, and justifying it on the grounds that his pupils enjoy them. Of course they do! But think of the reaction of the P.T.A., if such a program were attempted! The primary function of the school is to instruct, not to entertain. This aim should be just as valid in school music classes as in the academic subjects.

Our first responsibility is to develop a solid traditional foundation. Only

when this has been done should any excursion down the primrose path of swing be allowed. Let's not be deceived by the truism that "If you can play swing, you can play anything." It is not true. The two types of music demand entirely different techniques. Have you ever heard the usual dance band try to play straight? Our rehearsal time should be spent in an effort to train the student's musical taste as well as his tone and technique.

Second, the militia—"It is good vocational training." It probably is, for a very small proportion of the organization. The question here is, should we plug these "swing" numbers for the benefit of the one or two boys in the band who might do professional dance work, at the musical expense of the rest of the group? Besides, I seriously question that the band swing arrangements would carry any instructional benefit. They certainly are not representative of the arrangements used by the professional dance bands. The student interested in dance work as a vocation certainly get more good out of spending an hour a week listening to recordings of good dance bands, and playing stocks with any genuine dance group that will let him sit in, whether the group is made up of amateurs, semi-professionals, or even students.

If enough players are interested in dance work to indicate that some vocational training would be of benefit, organize a school dance band, and

(Continued on Page 14)

gthe Thing

YES!

*As a facet of American culture
Swing belongs in the schools
says*

Charles Lee Hill



COMPOSER of "Red Rhythm Valley" and other school band swing numbers
Mr. Hill is currently associated with swing lab at East Texas State Teachers

● WHILE MUCH OF THE DISCUSSION about the mysteries of swing is just as nonsensical and artificial as the similar bunkum solemnly advocated by the extreme "long-hairs," there are certain facts and technicalities worth explaining, and there is also an intangible factor about swing that refuses to be explained or analyzed in intelligible terms. An editor of a well known music magazine summed up this intangible factor this way: "You can tell when you are tickled, and what it is that tickles you. But can you describe the sensation of being tickled?"

Practically everybody feels the effect of swing music, but inhibitions, associations, consciousness of age, false pride, and dignity tend to suppress the automatic normal responses. Hence, a statement: "swing doesn't affect me" is a pseudo-moralism rather than a psycho-physiological truth. Jazz, from which swing evolved, started many years ago in an unsavory environment, hence the tendency for some people to ignore it as beneath their consideration.

The term "swing" is loosely employed to mean music as played by our nation's dance bands. This would include the various styles, such as "Dixieland" (two beat), "swing" (four beat), "progressive jazz" (Stan Kenton), and "bebop" (Dizzy Gillespie).

Concert Swing

When we speak of "swing" as applied to a concert band, it will be assumed the music educator has in mind that music of the "hot" variety

that is arranged for full ensemble—with or without ad lib or written-in solos—and played in a steady (we hope), uninterrupted tempo, usually four beats to the bar. This will include all "popular music" (current and standard tunes) arranged in this style. Music of a "popular" nature with variations in tempo will be assumed to be strict concert music and not swing.

Swing Is Cultural

Schools began to "recognize" jazz, as such, in the twenties, when it was regarded by a large number of music educators as an educational problem (even then?). Educators viewed with alarm the ever increasing number of devotees to this music. No one took steps to guide students in their pursuit of jazz. They took it upon themselves to form their own campus bands in schools and colleges for financial gain and to fill a definite need in campus life.

The advent of song plugging over the radio, talking pictures, and the leap in popularity of phonograph records all combined to influence the culture and musical taste of the American public. The influence of "popular music" is a definite part of the musical expression of many millions of Americans, until it is now part of the general culture—a phase of our educative process. This music is a foreway, our own American music.

A writer in a serious music magazine wrote: "American music is characterized throughout the world by four principal types: the marches of

John Philip Sousa, the melodies of Stephen Foster, the themes of American Indians, and, finally, that type of music variously termed 'jazz' and 'swing.'"

Swing music is recognized as a part of the culture in which we live. And education passes on to the young people what the culture of that nation offers. Where the culture is liberal it leaves the learner free to adapt and even improve through his own intellectual efforts the culture he acquires. A liberal culture is liberal in its treatment of the individual. A narrow culture will reflect narrowness in its education system. Here in America we would certainly like to believe our culture is liberal enough to include all types of music with opportunities for students to perform that music which appeals to them and their listeners.

Swing Is Youthful

Swing music is geared to the tempo of today's youth. They find its rhythms exhilarating, its instrumental tone colors exciting and challenging to the ear, and the showmanship of its performers a treat to the eye.

It has been said by authorities that an instrumental school program is not complete without the inclusion of a school dance band. Not only does such a group provide needed experience for those with a decided "flair" for this type of music, but a school dance band performs for many functions in campus and community life where a concert band would be

(Continued on Page 14)

Superintendent Gives Band a Hand

Ft. Sumner, N. M., Builds a \$20,000 Band Room

● **BANDS IN THE FORT SUMNER,** New Mexico, schools date back to 1934, but it remained for Mr. Burton T. Williams, present superintendent, to sponsor a sixty-piece organization and a new and very modern band room. Previous bands numbered from twenty-five to thirty-five members and rehearsals and instruction were outside the regular school hours in the school gymnasium.

Shortly after taking charge, Mr. Williams—a self-taught vocalist of no mean ability who lacked the privilege of having musical instruction in his school days—determined to give the boys and girls of Fort Sumner the opportunities for musical education of which he had always been deprived.

Starting with a girls' chorus under the direction of Miss Betty Covey the musical program was augmented with the beginning of the 1947-48 school year by the addition of a band. Mr. Charles D. Nicholls, M. M., was secured as supervisor of instrumental music and bandmaster and within six weeks the newly organized band appeared at a school assembly pro-



SUPT. WILLIAMS also acted as construction supervisor. Backed by a far-sighted school board, he spearheaded the drive for a new band room at Fort Sumner, New Mexico.

gram, playing twelve selections.

Noting the interest of the boys and girls who comprised the group, and their enthusiasm and progress, Mr. Williams immediately set about designing a suitable band room. Drawing up the plans, he consulted a local

contractor and work was started. February 10th of this year saw the band in the new building.

Of brick and tile construction it measures 43x60 feet, divided into three sections. At one end there are five 8x8 foot practice rooms, while at the opposite end there is a 12x14 foot office and a 12x20 foot uniform and instrument storage room.

The center space affords a 40x42 foot rehearsal room with no pillars or center supports as the roof is steel girder suspension. Each of the



DIRECTOR'S OFFICE has "Talkaphone" communications system, enabling director to instruct solo practice by remote control from office.

practice rooms contains an electronic metronome, a mirror, music stand, and chair, and all are connected with the office by a "Talkaphone" intercommunication system so that the bandmaster can tune-in, listen, and instruct the student practicing in any room.

There are large windows in all of the rooms, affording plenty of daylight and, in addition, all rooms are plentifully supplied with electric lights and outlets. The windows have Venetian blinds.

A separate compartment in the storage room is provided with racks and



INTERIOR, showing Acousti-Celotex wall construction and, at rear, doors opening to practice rooms. Building has ample storage space and complete facilities.

hangers for the band uniforms and there are compartments for each band instrument and for music.

When seated, on portable risers, the band faces a large blackboard and two bulletin boards. Heat, when required, is supplied by a gas heater with fan circulation and thermostat control.

Sound-Proof Construction

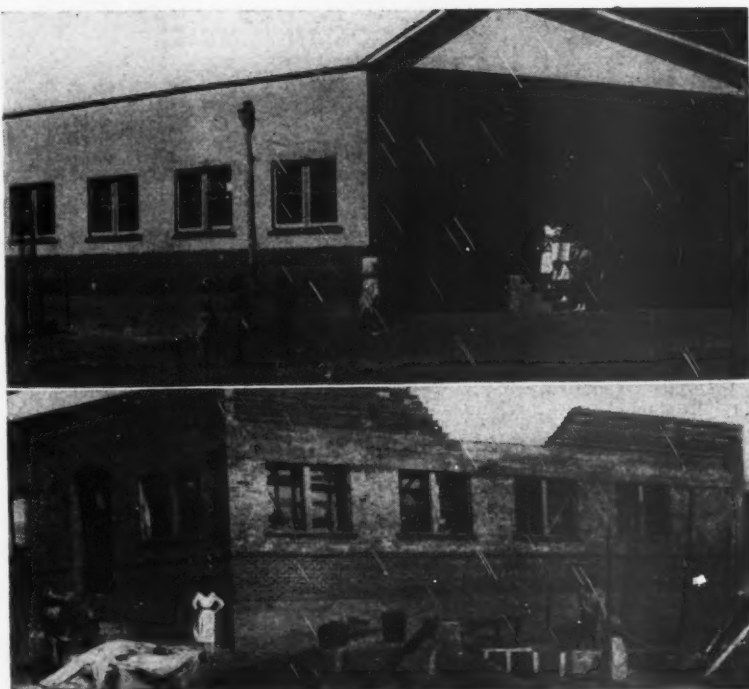
The entire building is sound-proofed with Acousti-Celotex and the color scheme is white, green tint, and brown.

Equipment now in the rehearsal room, or soon to be added, consists of a phonograph record player (electric), a tuning gong, piano, and recorder.

Contracts for the construction of this building were given to various contractors instead of to one principal contractor. Mr. Williams superintended the work of each. By this method a substantial saving was made. The \$20,000 band room actually cost much less than the bids submitted previous to construction.

The community as a whole is very proud of the new building and Mr. Nicholls says the enthusiasm of the students and the increased pleasure of working in such pleasant surroundings is most gratifying.

Fort Sumner is a town of eighteen hundred population and there are approximately three hundred children in the grade school and two hundred



COMPLETED BUILDING, at top, shows how the band room is connected with the school auditorium, facilitating concert appearances. Lower photo shows building under construction after all brick and tile work was completed and center steel girder about to be swung into place to support roof without use of pillars.

and fifty in the high school. The band is comprised of students from grades 7 to 12. Mr. T. Stovall is principal of the high school and Miss Zell Ellis is principal of the grade school.

A second band is now being recruited from the lower grades to act as a feeder for the first band. Additional musical organizations are a concert orchestra and a plectrum instrument and harmonica band. A dance band will be added the coming school year.

Uniforms from the previous bands being inadequate to outfit the present band, a move is now on foot to purchase a complete set of new and novel design uniforms in time for the coming football season.

By *Charles D. Nicholls*

Director of Band

Ft. Sumner Municipal Schools

Ft. Sumner, New Mexico



BEAMING in their new surroundings, the Ft. Sumner Band displays pardonable pride in their \$20,000 band room. Band is seated on

portable risers, which can be moved into adjoining auditorium for concert performances. Director Nicholls is at far right.

Yes, there's a New Look in Music!

Careers in C Major *Just for Girls!*

● AS THE ANNOUNCER finished speaking, a comely young woman stepped up to the microphone. Here was "Evelyn," and her magic violin. The all-girl orchestra was just finishing up the introduction as our soloist raised her violin and prepared to send another one of her famous solos through the air to her many thousands of listeners. As we listen entranced to the clear tone, the beautiful phrasing, the amazing technique, we can but wonder how this girl managed her career.

Little did New York realize a few years ago that a small girl, just six years old was thrilling the residents in a section of the city called Yorkville, with her possibilities as a musician, just as she would thrill the entire U. S. later as an accomplished violinist. Of Hungarian background, her father had died when she was a baby, therefore, Evelyn has had to earn her entire way in music. This desire must have come very early in life since she earned a series of scholarships at the Yorkville Music Settlement when she was six. Along with her studies she was giving lessons at twenty-five cents an hour—at the age of seven!

This work and study continued through the Julliard Graduate School, where she was allowed to enroll though still in high school. This girl was the first student to be granted this privilege.

In competition, Evelyn has won six awards of the New York Philharmonic Prize for summer study at Blue Hill, Maine. Not to be forgotten is the MacDowell Club Award, the New York Music Week Association Medal, with a rating of 99, the highest ever given (how about that, boys?), the New York State Federation of Music Clubs Prize, and a scholarship of Fontainebleau. About the last prize—Evelyn's mother did not let her accept it because it meant traveling so far. (Remember that, girls, the next time your mama won't let you go someplace!)

After a successful debut in New York, Evelyn auditioned for an all-

girl orchestra, and became the concertmistress. This is how we know Evelyn today. As for music directors, Evelyn has her Phil—Phil Spitalyn that is.

Lois and Her Oboe

"What about me?" the little feminine clarinet player groans. "Me too," wails the girl bassoonist. "We

can't become soloists on the violin." Well then, how about a different type of career, take the case of Lois Wann.

This little blonde girl was a pianist until she met the instrumental music supervisor of San Diego City Schools. Knowing talent when he sees it, Mr. Nino Marcelli persuaded Lois to take up the oboe. By the time she was in



VIOLIN MAGIC has made Evelyn of Phil Spitalny's All-Girl Orchestra famous from coast to coast. While still in high school, she took graduate work at Julliard.

high school, Lois was the first oboist in the high school symphony. Then it was not so long until she was in the San Diego Symphony.

Wanting to improve even more, Lois applied and received a scholarship to the Juilliard School of Music. As if this weren't enough, she received five additional scholarships there! To top this off, Juilliard selected Lois Wann as its star graduate representative to participate in the first, world-wide "Musical America" program.

More orchestral experience followed, and Lois played first-chair oboe with the New York Women's Symphony, New Friends of Music, Orchestrette Classique, Chautauqua Symphony, Montreal Symphony, Pittsburgh Symphony and the Saint Louis Symphony. Incidentally, she was the only woman to hold this important position in any major symphony in the United States.

Now, several orchestras, solos, and concerts later, Lois is teaching oboe in the very school where she earned her scholarships.

Composing May Be for You

How about an entirely different field? Have you girls seriously thought of composing? Why not? Look what Cécile Chaminade did. This French composer started composing at the age of eight, and found out very soon that composing was considered a man's work. After she had grown up and toured several countries as a pianist she decided to see if she could get some of her compositions published. And she did! But not as Cécile, just as C. Chaminade.

Today any music publisher would be glad to have some new and different music to offer the public, and being a woman is no handicap either, as it was in Chaminade's day. Even so Cécile was able to publish a Ballet-Symphonie; a comic opera, *La Sevilienne*; several orchestral works; a *Concertstück* for piano and orchestra; many songs, and more than two hundred piano pieces.

Now if a woman could do all this fifty years ago when society expected its women to stay home and knit and not sit around composing music, what is the limit today, in America, where women are accepted in the art and business world? There isn't any limit. Many women feel that they are more artistic than men, and here is an opportunity to prove it.

... and School Music

Suppose you are one of the girls that doesn't desire a stage career in music, but still likes to work with musical organizations. School music was just made for you. This career



PETITE LOIS WANN was first oboist in her high school orchestra in San Diego, Calif. Winner of six scholarships, she now teaches oboe at Juilliard School of Music.

has lots of advantages too. You can have a home, a nice income, security, and within bounds, be your own boss.

At school the teacher works hard, of course, starting students on instruments, but it is a thrill to watch them develop and go into the advanced groups. With the orchestra you can direct them as the mood fits you. You school musicians know what fun it is to play in a good band, but that thrill can't compare to the excitement one feels when directing that same unit.

In school music the director builds his own organizations, and they turn out to be only as good as the director. Here, then, is a real opportunity to get out and show the boys what real musical talent you do possess.

Naturally, if you are the glamorous

type, and jungle rhythms make your nerves tingle and your heart throb, there is only one answer, get a dance band. But be warned, it is a hard life in the ordinary dance band, and the competition is really terrific, but there are, and have been, successful girl band leaders.

Whatever your music problem is, instrumental music **does** offer a career for you, regardless of what field you wish to follow. There are only three rules which you must meet if you are to be successful in music, and they are: enter music only if you have adequate talent to stand up against competition; once entered you must work, work, work for perfection; and thirdly, be persistent.

Good luck girls! See you in the headlines!

THE END

By *Edward Ortiz Jr.*

San Diego, Calif.

Is Swing the Thing?

NO! says Dr. C. R. Garland

(Continued from page 8)

let them work out on some real arrangements. Don't waste their time, the other students' time, and your rehearsal time on inferior swing numbers arranged for band. A band can't make a good swing number sound right anyway, because it doesn't have the right kind of instrumentation and rhythm.

And let's forget these swing methods that are being published, except as supplementary material for the few students who can legitimately use some training in dance rhythms and idioms. Let's not put them out indiscriminately to students whose basic feeling for rhythm needs strengthening, not weakening. Too few students are on firm rhythmic ground anyway, even in conventional music. To give them work in swing rhythms, which are very difficult to play even for good students, cuts the ground from beneath the feet of the average high-school player.

Let's ignore the swing solos, too. They are almost all bad, and do more harm than good. The exceptions are the collections of choruses, and they would only help those students who plan to go into dance work. As far as vocational work goes, perhaps we should concentrate on those students who are interested in going into school music. Our time will be better spent by developing their musicianship.

Third, the regular army—"Its performance is ethically valid because swing is American Folk-Music." This fallacious reasoning goes like this: "As the classic masters based some of their compositions on folk-music and couched some of them in dance forms, all music written in any dance form has automatically been legitimized—in fact has become part of the nation's folk music."

This involved reasoning is as puzzling as it is fallacious. The propositions are obviously unrelated, but it has gained a tremendous amount of support. It ignores completely the fact that the folk themes that Beethoven used were not the popular dance tunes of the day, but were genuine folk-songs.

How this false identity of the folk-song and the dance-form has grown up, and how it can have been accepted,

seem impossible either to understand or to explain. The dance forms used by the great composers were highly stylized, and were not intended either to be used for dancing, or even to sound like real dancing music. Moreover, the history of Western music could be stated in terms of liberation from the dance form, and increasing dependence on forms in which thematic development is primary. American dance music has exerted some influence on serious music, mainly in the use of jazz rhythms, but these have long since become stylized, and besides, jazz is not swing.

My own opinion is that swing is a sterile form and will never have any

influence on the serious composers. Some American composers have used native folk-tunes, but they have certainly not come from the urban dance floor, but from the old "singing games," cowboy tunes, mountain songs, etc. Swing music may be American music, but it certainly is not the American music, as is sometimes falsely claimed.

Why is there so much propaganda along these lines? Perhaps the answer lies in the fact that a number of publishers have great possessions in the land of swing, and see a great new market for their copyrights in the field of public school music. Let us put first things first in our music teaching, ignore the siren song of swing, except as a very occasional spice—and one that should be used only after our pupils have a firm legitimate background—and get back to the teaching of music.

YES! says Charles Lee Hill

(Continued from page 9)

impractical.

Likewise a band performs for events where a dance band would be out of place, yet the occasion calls for swing music and often there are many more musicians who want to play swing than there are dance bands for them to join. Besides, the weary band director does not have time to train that many swingsters in different groups, so the concert band, pep band, football band become necessary mediums for the performance of swing music, giving all an opportunity to play a different type of music from their regular band music—a type of music that requires the same fundamental musicianship as does legit music, plus greater flexibility.

If we say we like swing music as played by experts but do not like it as played by high school bandsmen (granting there are no experts among their ranks), then we could also, by the same reasoning, say we do not like the serious music played by the high school musicians because it does not sound like our symphony groups. We must not forget that a foremost aim of education is to meet the interests and needs of a person in terms of his abilities and the community in which he lives.

We will agree that swing by the high school band often sounds terri-

ble—for the same reason their traditional music sounds chaotic. The students lack the fundamental command of the instruments and materials. The chances are great that a good First Division band can take a swing number written for the average band and do a creditable job with it by simply applying the same care to intonation, balance of parts, and attention to dynamics with which they play their concert music. To be sure, swing music requires a different phrasing, interpretation of certain effects, and special attention to the percussion section for best results. The imparting of this instruction lies with the band director. If his conception of swing music is years behind the times, then the chances are the musical results will be unsatisfactory.

Training in the techniques of this type music should be available in our college music departments for the up and coming music educator and for those who wish to bring themselves up to date. The demand for the inclusion of such courses is steadily growing. A few colleges are beginning to respond. Those who set up these courses always insist that the student must not neglect his training in the fundamental, traditional materials for his instrument. It is difficult to play a "hot" takeoff solo with-

Is Swing the Thing?

Yes! says C. L. Hill

(Continued from preceding page)

out a fairly good command of the instrument. Usually, the most advanced player in a section is the one encouraged to stand up and exhibit his ability along this line. Important assets for successful ad lib choruses include a good time sense, a musical ear conscious of harmonic changes and a facile technique to play the notes the player himself creates.

Swing compositions and arrangements for band are constantly improving in ideas, quality, and "up-to-dateness." World War II gave an impetus to this type of music and speeded up the acceptance of it by music educators. Audiences have wanted and liked it all along. Suitable arrangements have not always been available, however. During the war, both GIs and civilians demanded the inclusion of more rhythmic swing numbers on band programs in keeping with the exciting times in which we were all living. People today still demand light, entertaining music as a contrast to the heavier concert numbers.

Audiences respond with generous applause to bands that can exhibit a clever brand of showmanship. Suitable arrangements in swing music, chosen with care by the band director, provide one medium for giving the sections and individuals in the bands a chance to "shine."

The band that can play an overture in good taste and style and make it sound good and then turn right around and do the same thing with a swing number, deserves our compliments. And there are high school bands that can do this. The musicians in such a versatile band gain valuable musical experience, not lacking in educational advantages, and the band director derives immense personal satisfaction in doing a good teaching job, giving the members of the community their "money's worth," and elevating his own prestige. There is no doubt that swing music has a definite place in our band repertoire.

The END

The Musician's Workshop

Stringed Instrument Repairs

By Raymond Cheek

Director of Orchestra
San Benito H. S. and Jr. College
Hollister, Calif.

What to do for Pegs that Slip

● **PEGS THAT SLIP** can be a real grief to the student and teacher. Perhaps the easiest way to fix a slipping peg is to wind the string onto the peg so that it will bind against the peg-box and force the peg to wedge itself in. To do this, first unloosen the peg and unwind most of the string; wrap one good loop around the loose end of the string and wind towards the knob end of the peg so that the last two or three windings will bind against the side of the peg box.

Misfit pegs should be replaced with new ones adjusted to the peg-hole. Another simple remedy is to rub chalk or powdered rosin on the peg at the point where it touches the peg box. To do this, unloosen the string, pull out the peg and rub on the chalk or rosin at the point of contact, and then rewind.

If a peg is too hard to turn, a small amount of soap will make it turn easier. A stuck peg can usually

be removed by covering a punch or other similar object with cloth to protect the varnish of the violin and then placing it on the small end of the peg where it extends from the box and tapping gently. This usually causes the stuck peg to become loose.

Perhaps the greatest reason for pegs slipping is the fact that many students do not tune their violins correctly. The student often turns the peg to the desired pitch and hopes that it will stay there or else push in after he has turned it. This is wrong. Have the student push as hard as possible at the same time he turns the peg.

I like my students to tune from under the pitch and, as they bring up the string to the desired pitch, to push in at the same time. This simultaneous turning and pushing helps to wedge the peg and prevents its slipping.

What's Your Big Idea?

- for instrument repairs
- for making accessories and equipment

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Bibliography of Swing

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Reed Test Provides Surprises



Testing the tone quality and playing ease of cane versus plastic reeds, students at the University of South Dakota try to distinguish which type of reed Instructor Luella Bruhn (behind screen) is using. Similar experiments were conducted at Morningside College in Sioux City, Iowa, under the supervision of Prof. Robert Lowry.

Experiments Scotch Plastic Reed Myth

To the question, "Is any plastic reed equal to a cane reed in playing ease or tone quality?" most professional players and woodwind instructors are likely to reply with an emphatic "No!". Yet, a recent series of unusual tests at the University of South Dakota and, independently, at Morningside College, Sioux City, Iowa, indicate the endurance and uniformity of plastic reeds over selected canes. The experiments show that it is almost impossible for the practiced ear to differentiate between the tone of any player or group of players alternately using plastic and cane reeds.

The plastic and cane reed experiments were conducted under the supervision of Prof. Ralph Fulghum, former Sousa bandman and now director of bands at the University of South Dakota. Concurrent with these tests, Prof. Robert Lowry, director of bands at Morningside College, Sioux City, Iowa, also conducted independent experiments.

Standard procedure in the reed tests was to let each player first warm up with a frosted plastic reed most similar to the reed he had been using. The players then tried to identify cane versus plastic reeds as they were alternated on an instrument played behind the screen by an instructor. An analysis of the answers showed that most of the listeners were merely guessing as to which reed was being played and that the tone quality of cane and plastic reeds were almost uniform throughout. The new Selmer Frosted Plastic Reeds were used in the experiments.

America Wants Music Training in Schools

Chicago—To tell music educators how the program of the American Music Conference will help them increase the effectiveness of music training programs, the AMC distributed thousands of copies of

a folder on its program at the Music Educators National Conference biennial convention in Detroit, April 17-24. The folder points out the common cause of the AMC and music educators, and how AMC is already cooperating with educators and will continue to do so.

In the six-page pamphlet, titled "America Wants Music Training in the Schools," AMC says its recently completed National Survey of Public Interest in Music helps make clear to educators and the industry the "right directions and best roads to follow in grappling with the problem of how our schools and educational systems can make enjoyment of music a more important part of the lives of more Americans."

However, the AMC recognizes that the "concerted and untiring efforts of all will be required to bring about the expansion of musical opportunity desired by the American public. The AMC pledges its assistance to the MENC in carrying out the major objectives of its long-range advancement program but the AMC also seeks the cooperation and help of the MENC in achieving its goal of 'More Music for More Americans.'"

Says the AMC leaflet: "Educators have made substantial progress in making possible music training in the schools." A survey table is reproduced that shows 30.8 percent of the people in the 10-to-14 year old bracket got at least part of their music lessons as part of school work as against 12.9 percent of those now in the 30-to-39 group.

Nevertheless, the AMC maintains that "far too much of music taken 'as part of school work' is actually after school hours and without credit for the student. Parents have indicated in this survey that music should be taught during school hours and for credit." Also, instruction on musical instruments usually is not paid for out of tax-supported school funds as the survey shows 85 percent of the public desires.

The AMC points out "where some of the weaknesses" may be in instrumental instruction. A survey table shows that 73.3 percent of those who play wind instruments got some of their training in schools whereas only 12.1 percent of the piano players did.

How to Play the Clarinet

The Clarinetists Column

Allan Hadley Bone
Duke University, Durham, North Carolina

Trills and Articulation

I have promised you a column on Trills and on Articulation this month. There are several things I should like to say to you which I hope are worthy of a place in our column for this month; so please forgive my postponement of a discussion of Articulation until our last column for June. Here are some things for you to think about:

CHAMBER MUSIC

If you will forgive a personal note, I should like to mention a most stimulating experience which has been mine within the past week. Our Duke University Music Department was asked to be the guest department in the annual Chamber Music Festival of the University of Georgia. Three of us made the 350 mile trip to Athens to participate in a festival which included two concerts by the Music Department of the University of Georgia, two concerts by the Kroll String Quartet in addition to our concert.

May I only say that if you are willing to put yourself through the discipline of becoming a fine artist on your instrument the pleasure of taking part in musical organizations and, especially, of playing in small instrumental groups will more than repay you. I was thankful for the hard work which is a part of my background which made possible the great fun I realized from playing this chamber music program. For us clarinetists our program included the Trio for Viola and Clarinet with Piano of Mozart (K. 498) which is published by Schirmer for \$1.00; and the Beethoven Trio, Op. 11, written originally for Clarinet, Cello and Piano.

Why don't you begin to think about playing chamber music with some of those good string players around school or in your community? Begin with the Mozart Quintet for Clarinet and String Quartet. (You do need an A clarinet for most chamber music with strings; although the above works played on our program are for B flat clarinet.) At least you should play with other wind players where strings are not available. Get together a Woodwind Quintet (Flute, Oboe, Clarinet, Horn, Bassoon) and go to work. It's really great fun. Or get another clarinet player or two and go after some clarinet duets and trios. Remember: Langenus Book III, pub. C. Fischer for some fine Duets and Trios.

Don't be satisfied just to put in your time playing that band or orchestra rehearsal. Stay around after school or get together in your home and go after the wonderful chamber music literature that is waiting for you—as soon as you become a good technician. Your whole approach to playing—tone quality, intonation, ensemble balance, general musical sensitivity—will develop if only you will look into this most effective channel of musical activity. EVERY fine player I know has been through this phase of music and holds it very dear to his heart. The finest concert artists occasionally indulge themselves in a little chamber music at a friend's home where they can play with a few other fine players for a small group of devoted friends.

WHAT'S FOR THIS SUMMER?

Again, this year as last, may I ask you whether you will SPEND or SAVE your summer vacation? The summer months should mean for you an opportunity to hit your clarinet practice hard. You do have time to work at it in summer without all the conflicts of a busy school program. How about it . . . won't you try to work at our fine instrument this summer? If you are fortunate you may be able to see your way toward going to one

of the many fine summer music camps or clinics available to you. I shall be teaching at two myself this coming summer.

If you are one of these lucky people you will have a grand time playing music and carrying on a busy musical program of practice along with the fine experience of being with many other fine young people of your own age and interests. Think it over—and enroll now if you can swing going to a camp or clinic. If you should decide to stay at home you can still work hard. Try to take lessons this summer and be sure to play in whatever summer music program your Director may carry on in your community. Next Fall the work you have done this summer will put you forward a good many chairs in your section.

Remember: The older you get the less time you will have for practice on your instrument. Never will you have more

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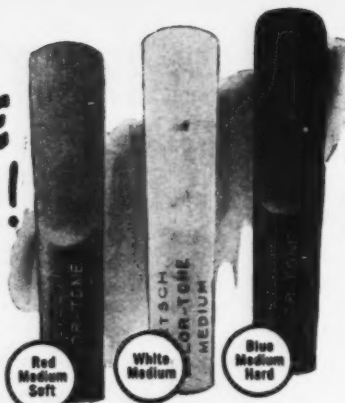
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time than you do right now. The older you get the more precious the commodity of TIME will become. Don't put off making good use of your summer—SAVE it.

RAYMOND DVORAK

I hardly know how to express my deep sorrow for the very unfortunate accident which caused Mr. Dvorak the loss of one arm. A derailed coach, only 12 miles from Enid, Oklahoma, where Professor Dvorak was going to judge a tri-state musical festival, resulted in the amputation of Mr. Dvorak's right arm. Mr. Dvorak was my Band Director while I was a student at the University of Wisconsin and it is from him that I have learned much of what I know about Band technique and conducting in general. I can only say that all of us who know Ray, and there are a large family of us, wish him a very speedy recovery that he may soon continue the inspiring work that has meant so much to all of us who have been his students and who are now his colleagues.

TRILLS

Let's begin at the bottom and work up.

Low E to F. Of course you will hold little finger (either left or right) on F while moving the finger which plays E.

E to F sharp; F sharp to G sharp. Hold finger on bottom note in each case, moving only finger which opens top key producing top note. Remember always on trills that INTONATION CAN BE SLIGHTLY FAULTY for sake of greater SPEED OF TRILLING. Of course you must arrive at best possible intonation even on fast trills—but speed will hide minor flaws in intonation. Generally—speed is the thing that needs to concern you most on trills.

Low B flat to B natural. Must use little key located between the 2nd and 3rd rings of the right hand. This key is depressed by the third finger of right hand and produces B natural, of course with the 1st finger right hand remaining down.

Low A flat to A; A flat to B flat. Leave little finger right hand down on A flat moving only 3rd finger (when going to A) or 2nd and 3rd fingers (when going to B flat).

Low B to C sharp. No way out—must finger normally unless you are fortunate enough to possess an articulated G sharp key, which you would of course hold down moving only the right hand finger.

Low C sharp to D. Must release C sharp key as you play D. Otherwise the D will be too sharp.

Low C sharp to D sharp. No way out—must finger D sharp with bottom side key of right hand; at same time removing 3rd and 4th fingers of left hand. If you are fortunate enough to possess a forked B flat ring (on 3rd hole of left hand) you of course need merely leave C sharp as is and raise the 2nd finger left hand.

Low C or C sharp to F. Fancy fingering. Hold bottom note (C or C sharp) down and merely add the two bottom side keys of right hand.

Low D to E flat. Use either left or right key for E flat. I would suggest preference for keeping fingering in same hand—using left hand.

Low E flat to F. Best to play E flat with bottom side key of right hand thus freeing left hand for fast movement—picking up 1st and 2nd fingers of left hand. (E flat to E—play E flat with left hand; picking up the 2nd and 3rd fingers. If you hold bottom side key right hand down on E the E will be too sharp.)

Throat F to F sharp. Be sure to use two bottom side keys of right hand for F sharp.

(Please turn to page 42)

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SCHOOLS MAKE TRI-STATE
BLAZE OF SOUND AND COLOR

By Robert Martin

Enid, Okla.—More than 6,500 high school and junior school musicians filled this town with a blaze of color and a blare of music April 14-17 as they came from 113 schools in six states for the 16th Annual Tri-State Band festival, sponsored by Enid and Phillips university.

The youngsters took part in many contests—vocal solo, instrumental solo, ensemble, band, orchestra, chorus and marching events. These are under the over-all direction of Milburn E. Carey, Phillips band conductor.

They performed for such outstanding conductors and musicians as Ferde Grofe (composer of "Grand Canyon" and "Mississippi" suites), Dr. Joseph E. Maddy, director of National Music camp; Dr. A. Austin Harding, University of Illinois band chief; Dr. Frank Simon, of Cincinnati Conservatory of Music and Bill Sears, twirler extraordinary from University of Kansas.

NEW GROFE NUMBER

The Band festival participants heard Ferde Grofe introduce a new tone poem—his first for school bands. The number was inspired by last year's festival. Grofe dedicated it to the festival and the Phillips university concert band, which he directed in the premiere of the number, called "Phillipiana."

Some of the better high school musicians at the festival had a real thrill when they were chosen to be in the Tri-State Band orchestra or chorus of the grand finale concert. The visiting judges rehearsed this group of 850 youngsters several times during the festival and directed it in two concerts on the closing day. The chance to play under the baton of a Grofe or a Harding or a Simon or a Maddy comes seldom, and the boys and girls worked hard to please.

Dr. Maddy took occasion at the final concert to announce publicly that he believes schools over the country should put as much money and effort into forming and maintaining school orchestras as they do school bands. He pointed out that there are 100 orchestras to one band outside of school and 10 bands to one orchestra sponsored by schools.

Schools winning sweepstakes awards for the most points compiled in their class were Class A—Enid; Class B—Stillwater, Okla.; Class C—Watonga, Okla.; Junior High—Taft (Oklahoma City). Claassen High School of Oklahoma City won the annual Phillips university Band plaque for the Outstanding Concert Band performance.

Carolina Twirler



TALENTED Betty Landress holds rank of captain of majorettes of the Andrews High School Band of Andrews, S. C., directed by Harrison Elliott. A pianist and cornetist, she has an identical twin sister who's also a majorette. The Andrews band won a Superior rating in the recent South Carolina State Music Festival competition.

The festival was conceived as something to stimulate music interest and proficiency among school musicians. It began in 1933 with barely 2,000 attending. Its steady growth shows it is a sound idea well carried out.

"I make a lot of friends, have a lot of fun and learn a lot," summed up one participating bandsman from Texas.

"The festival is the most inspiring thing that could happen for young people," declared Dr. Simon.

Ray Dvorak in Tragic Accident

ENID, OKLAHOMA—At last reports, Ray Dvorak, director of the University of Wisconsin Band, was making excellent progress in recovering from the tragic railroad accident which caused the loss of one arm as well as other serious injuries. While the entire musical world joins in heartfelt sympathy over the great misfortune which has befallen one of our most beloved directors, Mr. Dvorak has remained in fine spirits with his characteristic courage and cheerfulness undimmed. The train wreck occurred just outside of Enid, where Mr. Dvorak was traveling to direct the Tri-State Festival Band.

NEW OFFICERS ELECTED
DURING BANNER 3-DAY
MENC MEET IN APRIL

Detroit, Mich.—Music was in the air and everywhere in the Motor City during the Music Educators National Conference held here from April 19th through 22nd, as more than 5,000 teachers and directors thronged to the 11th biennial meeting from every part of this country and from many Latin American nations as well.

The Conference was preceded by a three-day meeting of the Catholic Music Educators Conference, during which massed instrumental groups and choirs representing more than 100 parochial schools performed.

BIG SCHEDULE

A schedule rich in concert performances by both top-notch professional artists and school musicians was provided for the visiting educators. The opening concert featured the Detroit Symphony, with the Wayne University Band under the direction of Graham Overgard following up with a program of contemporary music on the next night.

Other concerts which thrilled large convention audiences were given by the Detroit High Schools, the Michigan State Festival groups, University of Michigan Band under William Revelli, the Elkhart, Ind., Band, and many other high school and college bands, orchestras and choirs.

OFFICERS ELECTED

During the business sessions of the Conference, Charles M. Dennis, director of music education of the San Francisco public schools, was elected president of the MENC, succeeding Luther A. Richman, director of the Cincinnati Conservatory of Music, who became 1st vice president. Marguerite V. Hood of the U. of Michigan was elected 2nd vice president. Members-at-large elected to the board of directors were Marion Flagg of Dallas, Texas; Wayne S. Hertz of State College, Ellensburg, Wn., and Joseph Skornicka of Milwaukee, Wisc.

New members of the Music Educators Research Council are Lloyd V. Funchess of Baton Rouge, La.; Glenn Gildersleeve of Madison State College, Harrisonburg, Va.; George Howerton of Northwestern University.

Also Thurber Madison of Indiana University, James Nickerson of the University of Kansas and Harold Spivacke, chief of the music division of the Library of Congress, Washington, D. C.

Canadian Band Thrills MENC



The Barrie, Ontario, Canada, Concert Band under the direction of W. A. Fisher, B. A. gave an outstanding concert at the Music Educators National Conference in Detroit. They played a program of all British music and won the hearts of all the educators.

Detroit, Mich.—When Luther A. Richman, retiring president of the MENC, wanted to shake hands with our good neighbor, Canada, through the biennial Conference at Detroit, he sent Graham Overgard (SM April, Page 4) scouting for a representative school band of that great Dominion. The search was short, sweet, and decisive, and the performance of the Barrie, Ontario, High School Concert Band at the Masonic Temple on Thursday morning was one its fortunate audience will not soon forget.

Director W. A. Fisher, B. A., gave a program of all British music and the band played those numbers with typical military precision yet with symphonic understanding, warm and mellowed for indoor performance.

From a school population of 550 the

Barrie band by American standards would fall in Class B. It could easily have competed with Class A bands in national contest days.

Director Fisher's band has won so many honors in the Province of Ontario that it has lately been barred from competition. From a meager start with students purchasing their own instruments, uniforms, stands and even music, they worked their way through self-supported performances, to a place of endearment in the hearts of their community. Only three of the present soloists have received specialized instruction on their instruments. The band is a product of group instruction obviously reflecting the harmony of the organization in its love for good music and the joy of making it.

Missourians Hold Three Big Spring Festivals

Libourn, Mo.—The Southeast Missouri High School Band Association recently completed three successful Spring Festivals. The Association is divided into three Divisions, each having its own Spring Band Festival. The Northern Division, made up of Perryville, Jackson, Cape Girardeau, Chaffee, Sikeston, and Charleston, held their Festival at Chaffee, with Mr. O. T. Honey, Chaffee Band Director, in charge.

Schools making up the Southern Division, Kennett, Wardell, Gideon, Lillbourn, Bragg City, Hayward, and Portageville, held their Festival at Wardell, with Bandmaster J. Morgan Harris, of Wardell, in charge.

Mr. C. O. Swanagon, Band Director at Parma, had charge of the Western Divisional Festival, held at Parma; schools attending were Parma, Dexter, Risco, Malden, Morehouse, Popular Bluff, and Doniphan.

Mr. George C. Wilson, Director of Bands at the University of Missouri, was guest conductor and critic for the Northern and Southern Festivals; the Western Division had as its critic and guest conductor Mr. T. W. Paschedag, of West Frankfort, Illinois.

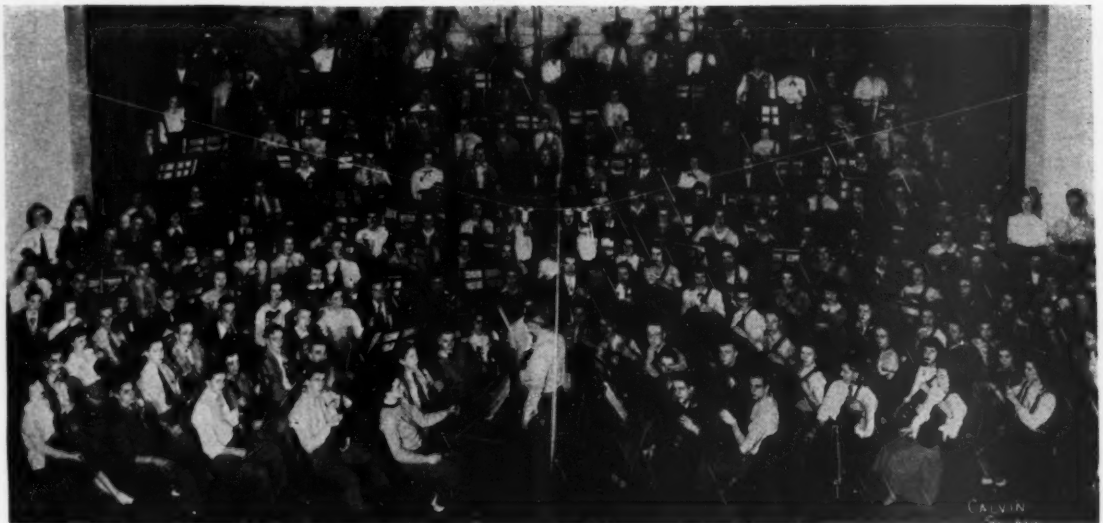
The Southeast Missouri High School Band Association, organized three years ago, now has a membership of 22 schools. It sponsors three yearly activities, a Fall Marching Festival, the Spring Festivals, and a Summer Festival. In addition, it encourages other musical activities, such as exchange programs between neighboring schools. Plans are now being completed for a band clinic to be held at Jackson, April 13, under the direction of Mr. LeRoy Mason, Director of Bands at Jackson.

Officers of the Association are as follows: Mr. R. L. Morris, Popular Bluff, President; Mr. Melvin Leimer, Perryville, Vice-President; and Mr. W. L. Giddens, Lillbourn, Sec'y-Treasurer.



After their brilliant concert in the Cathedral Auditorium of the Masonic Temple in Detroit young bandsmen from Barrie had themselves a good time visiting the exhibitors booths and investigating the fine qualities of the many makes of instruments on display. They are: Don Reid, Paul Palmer, Mary Ann Hamilton, Ted Hutchings, Don Bates.

PENNSYLVANIANS BOOST STRINGS



STRINGS hit a new high in Pennsylvania during the successful All-State Orchestra Festival held recently in Allentown.

New Hope for Strings Evidenced in Orchestra Festival in Allentown

Allentown, Pa.—Who said: "There is a shortage in schools of Viola players, Cellos, Basses, Violins?"

181 players from 113 communities of the Keystone State including 70 Violinists, 24 Violists, 16 Cellists and 14 Bassists played in the Tenth All-State Orchestra Festival sponsored recently by the Pennsylvania Music Educators Association, an Affiliate of Music Educators National Conference and a Branch of Pennsylvania State Education Association. This event was held this year in the Senior High School Auditorium of Allentown, Pennsylvania.

To qualify for participation in the Pennsylvania All-State Orchestra Festival which convenes annually in a different section of the state, a student must have earned a very high rating at auditions in his respective district Festival. The State is divided into nine separate districts. In addition to these high musical standards a participant must also meet high standards of character and scholarship in regular academic subjects of the school he represents.

This very successful Festival was conducted under the joint leadership of Mildred Kemmerer, supervisor of music in the Allentown Schools, Henry A. Soltys and Dr. C. R. Heard.

Don Voorhees, the director of the Bell Telephone Hour was the guest conductor of this 181-piece group of school musicians. Gottfried Wilfinger, violinist and Laurel Hurley, soprano appeared as guest artists.

Two successive public evening concerts were presented to over capacity audiences. Concerts were a sell-out more than a week previous.

R. Leslie Saunders is President of the P.M.E.A. and Dr. M. Claude Rosenberry is Secretary-Treasurer.

Carolinsans Hold First District Band Festival

Florence, S. C.—In the photo below several of the bands that paraded through Florence, S. C. on April 2nd are shown. The band in the foreground is the Yellow-jacket Band of Andrews High School. Band sponsors rode in convertible coupes in front of the unit each represented.

The occasion was the holding of the state's first District Music Festival. 803 musicians from schools in the southeast area of the State participated. There were 10 bands entered.

Adjudicators were: James Christian Pfohl and J. W. Flora, Davidson College, Instrumental; Lloyd Bender, Winthrop College, Voice and Ed Gavin, Columbia,

S. C. and Edwin Gerschefski, Converse College, Piano.

The Florence Festival was successful and will become an annual event in that city. Meanwhile music directors in other areas of the state are awakening to the possibilities of district festivals in their sections.

The committee which produced the Florence Festival was composed of Walter B. Graham, Carolyn Walls and W. S. Basden, finance and arrangements; Sam Hensley and Newell Fogle, program; Vernon Stassen, publicity; and Harrison Elliott, promotion.



SOUTH CAROLINA bands parade through the streets of Florence in the state's first District Festival, with ten high school bands participating from Southeast territory.

TRI-STATE HAS EVERYTHING!

and Everyone's There



CATCHING THEIR BREATH between appearances in the whirlwind Tri-State schedule, Director Harold Fisher of Stillwater, Oklahoma, and his bandsmen enjoy the balmy April weather on the Phillips University campus at Enid, Okla., where the huge festival was held with more than 6500 SM's.

ONE OF THE MOST SPECTACULAR demonstrations of school music in action is provided annually by the thousands of high school students who flock to the Tri-State Festival held on the quiet campus of Phillips University in Enid, Oklahoma, and, for three glorious spring days, play and sing to their heart's content. This year almost 7000 SM's from 113 Southwest schools crowded into Enid for the 16th annual festival. The smooth-running program, managed by Phillips Band Director Milburn Carey, provided a star-studded list of big names to conduct the massed bands orchestras and choral groups, but the spotlight remained on the school musicians themselves. As this picture story shows, the Tri-State has everything!

A School Musician Picture Story

STAG PARTY is enjoyed by visiting bandmasters as guests of Phillips music fraternity.



DR. EARL IRONS, above, tells how they do it at N. Texas Agricultural College. Below, Oklahoma City bandsmen relax with snow cones before entering auditorium for final Grand Concert rehearsal.





DE GROFE PRESENTS original score of tone poem "Phillipiana" to Milburn E. [unclear], left, manager of Tri-State and director of Phillips U. Band, to which competition is dedicated. It is Grofe's first work especially for high school bands.



DR. FRANK SIMON outlines his plans for "National Band Clinic of the Air" during talk at stag party for directors. Dr. Simon's program will feature school musicians on broadcast.



"DOWNFALL OF PARIS" is picked out by percussion authority Bill Ludwig, left, and Phillips bandsman Gerry Godfrey during a percussion contest intermission.



DR. JOSEPH E. MADDY rehearses first Tri-State Symphony for appearance at Grand Festival Concert.

Community Support Builds Two Virginia Bands Fast



DIRECTOR OF TWO fast-coming Virginia bands, Michael Ronca divides his time between the new Manassas Band, above, and his outstanding group at Nokesville, Va.

Manassas, Va.—Busy is the word for Michael Ronca, instructor of bands in Nokesville and Manassas High School of Prince William County, Va. Since he took hold of the reins of the already organized Nokesville band, it has already shown higher standards as a band unit. In Nokesville the band is one of the most outstanding civic organizations. The band is a vital organ in the affairs of the community and the activities at school. It has represented itself in important affairs of other communities, and has won the applause of spectators at the half-time performances at night football games. The Nokesville High School band is considered one of the best musical units in the Northern part of Virginia.

The Manassas School band had its inception this term, as the town of Manassas felt the need of a band. Within one month two thousand dollars was raised by all community organizations to equip the band. This enthusiastic group of fifty-five

students, after six months' of diligent training, made its first public appearance in concert on May 6th when a joint concert was given with both school bands in the historic town of Manassas, where many important Civil War Battles were fought. The town is thirty miles from Washington, D. C. Although at present there are few school bands in this territory, within a year or so there will be great doings in band affairs in this section of the country. Director Ronca sees unlimited possibilities.

Mr. Ronca, native of Pennsylvania, studied under Prof. Arturo Ungaro, a pupil of Arturo Toscanini. He has an impressive record of accomplishments, having organized fine musical units in Pennsylvania, Delaware and Maryland. He played with University of Arkansas Symphony Orchestra, also with Portland Symphony Orchestra of the State of Maine. While in the service, he played with Army bands for three years.



OUTSTANDING among Northern Virginia bands is this Nokesville High School Band, which has a fine record of participation in all civic events in its area of the state.

SM's in the News

VERSATILE IS THE WORD FOR BATAVIA'S MARY

By Marjorie Anderson

Batavia Grade School Orchestra
Batavia, Ill.

Paul W. Peebles, Director

There is a girl in the Louise White School in Batavia, Illinois, who really deserves some praise. She is Mary Pinner, a thirteen year old, brown-eyed blonde. Mary is half of a set of twins and plays first chair clarinet in our grade school band and orchestra and third clarinet in our high school band.

Mary sings alto in the grade school Glee Club and Girls' Sextette. She sings duets with her twin sister, Martha, is a cheer leader, is active in school organizations, and Girl Scouts. To top it off she gets a Very Good average in grades.

Two years ago Mary won first place in both the district and state music contests.



MARY PINNER, Batavia, Ill.

Last year she won first place at the district contest and second place at the state contest and also played in the grade school band which won first place at both the district and state contests.

Mary is studying piano and hopes to become a concert pianist. Every since she started taking lessons on the clarinet three years ago, Mary and her sister have won top honors in the practicing contest sponsored by the school.

With talent, ability and will to work, Mary will probably get her wish and become a concert pianist.

(Honorable mention, "School Musicians in the News" contest.)

**Outstanding Features
Coming in Your June
SM. Don't Miss It!**

Potpourri

By John Harpham

No sooner had the teardrops died on last month's sob story in this space, be-



moaning the apparent demise of the school dance band, than the mailman panted in with a letter from Jim Kotevich, SM from Gary, Indiana, stating that the situation was not nearly so bad as it appeared to these watery old eyes. In fact, said young Mr. Kotevich, he and some pals had a combo that, once heard, would resolve all doubts in anyone's mind as to whether or not the thing called Swing had turned up its toes and died. Next month's news section will feature a story and some pictures about this live-wire outfit, all of which reminds us . . . how deep is the rug being cut in your precinct?

...

While Dr. C. R. Garland and Charles Lee Hill are having a polite debate up front as to whether or not Swing should even be allowed to sit down at the same table with other members of our cultural family, we might as well add a few fuzzy thoughts to the general confusion. Let's begin by conceding a point to both sides. Certainly it is true, as Dr. Garland points out, that a few publishers will over-promote cheap, bad music for the sake of quick sales and nothing else. It is also true, as Mr. Hill says, that worthwhile publications in the Swing idiom can accomplish many of the objectives of music education. And, from where we sit, it would seem that many publishers who promote school band and orchestra music in the modern idiom are making a sincere effort to include better types of Swing arrangements in their lists.

It is also too often true that a cheap, flashy jive number may offer an easy out to a harried bandmaster and busy bandmen. But most directors would prefer to play nothing but selections of real musical worth, in any idiom, than have to resort to the easy expediency of second-rate popular music. Overcrowded teaching schedules and the reaction of concert audiences must come in for equal shares of the blame for this sort of makeshift.

Swing numbers with musical merit are being written and arranged, and they should serve a purpose in the total picture of music education. The time to watch out is when we find ourselves justifying a musical form on the grounds that it's popular and easy. Good music is often unpopular . . . and never easy.

Texans Get Tips at Percussion Clinic



FACULTY for the recent percussion clinic held in Corpus Christi, Texas, included, l. to r., Robert Froelich and Jesse James, of Corpus Christi; Harold Muly of Freer; Joyce Felts, Allen; Miss Geraldine Ball, Houston; Harold Luckman, and Jig Adams.

Corpus Christi, Tex.—The Corpus Christi Junior College recently was host to probably the first percussion clinic ever held in this part of the country.

Mr. Jesse James, the salesman for the local music store, the Horn Shop, was the originator of the idea. As he travels over a radius of a hundred miles around Corpus Christi and listens to the different school bands rehearse there is one section that is often unusually bad—the percussion. It seems that the knowledge of the teaching of these instruments is very limited in many cases.

About a hundred drummers showed up

for the all-day session, and the rumbling of drums sounded for miles around. The faculty consisted of Miss Geraldine Ball, from the Houston Symphony, and local drummers, Mr. Mike Rosen and Grady Barnes, who are N.A.R.D. members.

The program was as follows: Registration at the college at 9:30 a.m.; assembly in college auditorium at 10 a.m.; classes in snare, tympani, marimba, bass, cymbals and traps at 10:30 a.m.; lunch at 12 noon; continuation of sectional instruction at 1:30 p.m.; rehearsal of percussion groups with college band at 2:30 p.m.; and a concert by the clinic band at 3:30 p.m.



ALEXANDRIA, INDIANA—The newly-uniformed Alexandria High School Band of 70 students is currently pointing for the State and District contests, with intentions of repeating their 1st Division performance in both competitions last year. Directed by Carroll H. Copeland, the band enjoys full community support, which was recently demonstrated by contributions of more than \$5000 received over a three-week period for new band uniforms. The school swing band, top photo, plays for school functions.

Mouthpiece Refacing

write for prices
and information

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ARIZONANS OFFER BAND SCHOLARSHIPS



SUN DEVIL tuba players gang up on Drum Major Ray Davis during a rehearsal break. The band is offering fifteen \$500 Scholarships.

Sun Devil Band Grants Fifteen \$500 Tuition Funds to Senior SMs

Tempe, Arizona—Fifteen \$500 scholarships for 1948-49 are being offered by the Sun Devil Band of Arizona State College at Tempe, Arizona, to graduating seniors throughout the country. Each scholarship represents \$300 in tuition and fees plus \$200 toward the student's room and board.

Selection will be made on a competitive basis, and prospective candidates will be auditioned before acceptance. Candidates need not be music majors but should have a comprehensive musical background and must rank scholastically in the upper half of their class.

1948-49 will be the second year of the scholarship program at Arizona State since the band's recent reorganization. During the current year the 70-piece marching band performed at all home football games and accompanied the football team to many out of town and out of states games. During the spring term the symphonic concert band has made several extensive concert tours throughout the state, and the combined bands have been designated as the official band of the World Championship Rodeo in Phoenix. An even wider range of activities is scheduled for the coming year.

Arizona State College is a co-educational liberal arts college founded in 1885, occupying 120 acres with 28 modern buildings less than ten miles from Phoenix in the Valley of the Sun. The proximity of the college to Phoenix makes it possible for students to participate in the city's musical activities, and many Sun Devil Band members are also members of the Phoenix Symphony.

Students interested in becoming candidates for Sun Devil Band scholarships may address their inquiries and requests for application blanks to Felix E. McKernan, Band Conductor, Arizona State College, Tempe, Arizona.

IT'S "MAKE MINE MUSIC" AT TULSA'S 1st JUNIOR HIGH BAND FESTIVAL

Tulsa, Oklahoma—"Make mine music" was the password at the first annual Junior High School Band Festival held in Tulsa, Oklahoma on February 28, which attracted more than 700 musicians from eastern Oklahoma.

This was the first festival for band musicians from the Junior High Schools, according to Carl Barnett, Instrumental Instructor at Horace Mann Junior High School, Tulsa, who was director of the festival. Members of the planning committee for the festival included Gerald Whitney, Coordinator of Music; Stuart Lamb, Cleveland Junior High School; Charles Costello, Wilson Junior High School; Duke Loucks, Roosevelt Junior High School, and Mr. Barnett, all of Tulsa.

Students from thirty-four schools entered and participated in the festival and all sessions were held at the Will Rogers High School in Tulsa. From recommendations by their band directors, 475 students were chosen to play in the bands. These students were assigned into three bands and began rehearsals at nine o'clock. At two-thirty in the afternoon, all three bands were assembled on the gymnasium floor and each band played two or three numbers in concert, which was open to the public and well received. These included the "Simplicity" March—Loos, "Cliffe" Overture—Thomas, "Grand Review" March—Russell, "Pioneer" Overture—Chenette, Selection "Dream Ship"

—DeLamater, "Traveler" Overture—Buchtel, and "Mountain Majesty"—Yoder. For the final number on the concert, the combined bands played the chorale "Now Thank We All Our God"—Cruger.

The directors for the festival bands were Arthur Johnson, Director of Bands, Classen High School, Oklahoma City; Ronald Gerard, Director of Music, Claremore, Oklahoma; and Duke Loucks, Instrumental Instructor, Roosevelt Junior High School, Tulsa.



TULSA Junior High students perform in the city's first festival of its kind. Above are two of the three festival bands.

How to Play the Drums

Percussion, for Band and Orchestra

By Dr. John Paul Jones

Director, Department of Music
Northeastern State College,
Tahlequah, Oklahoma

Oddly, and coincidentally, several letters have been received lately which ask about suggestions on materials and also some material has been received. So, it seems that one mail will serve as a very good answer for other mail. From the publishing company Mills Music, Inc., I have received several drum and xylophone solos which I would like to pass on to you through this column. If you have some ambitious youngsters in the band or if you are a drummer who is building your own musical library, I would like to recommend these numbers.

Of the two snare drum solos received, *Little Sue* is an interesting, colorful and easy little number yet with enough opportunity for showmanship whereby even the not-too-experienced will make a fine showing. The paradiddle and the flam can be freely used. The solo is well marked for expression. The second solo is *Nancy*, probably with more possibilities in sticking and expression but parallels *Little Sue*. It is easy but calculated to hold interest. Both are by Harold M. Shilmovitz, NARD member, and are well worth the forty cents each.

Among the xylophone solos are interesting numbers. To mention them: *Narcissus* by Ethelbert Nevin, arranged by Michael Edwards, *The Rain* (Perpetuum Mobile) by Carl Bohm, arranged by Howard M. Peterson, and *Musical Typist* by Ronnie Munro, arranged by Michael Edwards. *Narcissus* has a nostalgic touch; is not difficult and would be quite pleasing on many programs. Double stops are used in the middle part but these are easy and effective, being mostly the same note repeated. This would surely please the adult school audience. *The Rain* is something else, requiring much more technic but still not too difficult for the practicing young xylophonist. As *Perpetuum Mobile* it is descriptive of the never-ending; as *The Rain*, its descriptive possibilities are widened considerably. The number is well known and will be quite effective as a xylophone solo.

The third number for xylophone is *Musical Typist* which is, indeed, a novelty not to be overlooked and one which, I believe, has many possibilities. Played in cut-time, the tempo is limited only by the ability of the player. With some glissandos and a very few double stops, this would be a clever number to program. It isn't often that I go off into the deep end of the pool, but I'm wondering just how much of a novelty the band could make of this *Musical Typist* with the cooperation of the commercial department—using actual typewriters to play the rhythmic line of the solo!

One thing not to be overlooked in these solos is the rather easy and practical but effective accompaniment. Too often the solo is covered over by a florid accompaniment but not so here. These accompaniments are all right.

STICKS AND CYMBALS

Question: "What kind of drum sticks should I buy? My director says my sticks are too light. They are 1-A." R. L. D., Oklahoma.

Answer: Bob, I don't know whether your 1-A drum sticks are the right weight or not but I could tell you quickly if I knew the purpose for which you use them. 1-A sticks are light sticks for orchestra use generally but are also ideal for indoor band use if you want a real light tone and do not use a drum too deep. I know some drummers get in a habit of trying to use the same pair of sticks for all purposes. This is not good drumming (Please turn to page 42)



"TRIPLETS"

By Bill Loflin, Salisbury, N. C.

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ENROLLMENT
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How to Play the Flute

Let Me Answer Your Flute Questions

Student's First Lesson

First of all, should your prospective student be possessed of a very thick lower lip, or have a decided "undershod bite" (that is in case the lower teeth extend far out beyond the upper ones) it is well to discourage him so far as the possibilities of playing the flute are concerned. Included in this category are those that an "over-bite" that is very noticeable. In such instances it is well to encourage them to take up the clarinet, oboe or bassoon. It is seldom indeed that a really good flutist is found who is compelled to work under any one of the physical handicaps just mentioned.

When starting a very beginning student, use the head-joint of the flute, only. Let your student hold his thumb over the embouchure (blow hole) of the flute and then blow into it in the same manner that he would make a whistling noise by blowing into an empty bottle, shotgun shell or rifle cartridge. This, most of them have done. When he reaches the stage where he can regularly produce a "noise" by blowing into the open end of this head-joint, then let him blow into the flute head embouchure in exactly the same manner, except for the fact that so much breath will not be needed.

When he is capable of producing a "noise" by blowing into the embouchure, he should then be instructed as to the

art of tonguing. The head-joint should be held at the upper end with the left hand, the right hand holds this piece at the lower end. The perfect attack (so far as the application of mechanical science is concerned) is to let the tongue close the orifice between the lips. Let him blow against this closed opening. So long as the tongue is in place, no air can escape, but when the tongue is suddenly withdrawn, the air enters the embouchure with an onrush that makes for a nice clean attack. Be sure that the tongue does not *protrude*. It should come forward only to the extent that the opening is gently closed.

In trying to find the proper place for the lower lip to rest on the lip plate, it is well to start with the lower or inner part of the embouchure (the very edge of it) at exactly where the red part of the lower lip begins. That some deviation from this may be necessary is quite possible. The exact place for the edge of the flute embouchure to rest can be determined only by many trials. The production of tone on any kind of a musical

instrument is a sensational something, almost impossible to describe. Once a good clear tone is produced, then it is well to remember (as nearly as is possible) the exact feeling that accompanied that tone. By so doing, duplication will be made much easier.

FLUTE ASSEMBLED

Now that the student is capable of producing a tone with every trial, and of starting each tone by tonguing (as described above) the flute may be assembled. To assemble or to "put the flute together," add the head-joint first, and adjust it so that the flute embouchure is squarely on top of the instrument. In other words it should be so aligned that the opening of the "blow hole" is exactly in line with the right hand keys. One should keep in mind however that some deviation in this alignment may be expected. This slight deviation depends entirely upon the physiological character with which we have to deal. All the artist flutists (that we happen to know) possessing a normal bite, turn the embouchure in from the center. Those who have a tendency towards the "undershod bite" do likewise. Flutists with an "overbite" invariably turn the embouchure OUT, away from them.

It is, of course, possible to find that the exact alignment of "even with the right hand keys" may be just right. Desired degrees of deviation in this regard may best be determined through trials and more trials. Almost without exception, the foot-joint should be adjusted so that the three posts and rods "hinge steels" come just inside the center of the keys that are used by the right hand.

CORRECT PLAYING POSITION

If you happen to be using the Rex Elton Fair Flute Method Book I, you will appreciate the photos and general information to be found on pages 7-8-9-10. At the beginning, let the right hand assume a position of holding an imaginary baseball, and then slip the flute into position with the thumb resting squarely under the first triller key, and the fourth finger right (little finger) resting on,—and opening the D sharp key. Be sure to assume this position at all times. Now that this has been done, let the left hand take on this same position of holding the ball, and slip the flute into place. Let the thumb come on the lower thumb key, first finger on the tiny round C key, skip the next key but place second finger on key 3, third finger on key four, and so keep the fourth finger in position to open the G sharp key when it is needed.

FIRST STUDY TO BE PLAYED

Quite naturally it is most essential that the student can read the notes, accurately and rapidly. To start playing without this ability, is to learn to play by position, and that forms a very bad habit. Transposition for such a player is almost impossible. On pages 4-5 and 6 (in the

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method mentioned above) will be found the perfect study for learning to read the notes. Now that this has been done, let the student start with middle line B, then proceed down to A and to G. Use various simple exercises employing these three notes.

Then start with B and go to C by merely removing the thumb from the thumb key. Let the thumb be moved as little as possible in order that the thumb key may come open. Be sure that he does not attempt to grasp the flute back of the thumb key with his thumb. This is always a tendency, as it seems awkward to remove the thumb and have no place to put it. A little practise of playing B to C (same to be repeated as though playing a trill) will overcome this seeming difficulty.

COMMON FAULTS

Most common of all faults of the flutist (so far as finger technic is concerned) are those of lifting the fingers too high off the keys, playing on the edge of the keys instead of in the cups of the keys, and not keeping the fourth right on the D sharp key. In other words, be sure to play with the finger tips in the cups of the keys and keep fingers close to the keys at all times.

Also, keep that fourth finger right hand down on the D sharp key, and be sure that it is holding the key open. On middle D, D sharp and E flat (fourth line on the staff) be sure that the first finger left is UP. To play these tones in any other way will result in a poor quality of tone, uncertainty of production, and low in pitch. Wrong fingerings in all the high register are easily acquired. Avoid these bad habits as such habits are most difficult to cope with, once you try to play correctly.

RHYTHM

Vibration in perfect rhythm is the dominating force that established and holds the entire universe together. Without it there could be no worlds, planets, stars, moons, life, or anything else. There can be little doubt that it was the song (or conversation if you please) of the birds and other wild creatures, the waterfalls, the constant even motion of the ocean waves, the steady and even motion of a bit of driftwood lodged in some rapidly flowing stream, or some other form of mother Nature's ever present rhythms, that prompted our very early ancestors to gather in groups, and merely slap their hands together so that they too, might create and enjoy some form of physical rhythm of which their primitive minds, and in fact their very souls, might be conscious.

It is easily understood then, that Rhythm is the foundation, the heart, and the very soul of all music. Without Rhythm there is no music. In our next column we are going to lay much stress on the importance of learning to count, and that, because counting the "time" as we play, is our one and only way of establishing that all-important Rhythm.

In closing this column we should like to tell you again, that it is always a pleasure to hear from our readers. If at any time we can be of any assistance to you in any way, it will be our pleasure to cooperate with you to the very best of our ability.



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Science Meets Strings

Among the most interesting of the modern developments in the field of Physics of Music is the present happy circumstance which enables the student to see his string vibrate, both through the medium of the "strobe-tac" and by the use of electrical current generated by the string itself as it vibrates between the poles of a magnet.

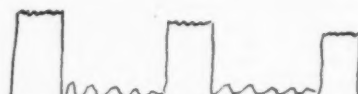
By use of the Strobe-tac the speed of the string may be "slowed down"—an optical illusion,—so that one can see its sinuous movement as a single slow-moving line. By use of the amazing speed cameras, the string's actual vibrational-motion may be photographed.

It is a well-known principle of electricity that if the lines of force passing between two magnetic poles are "cut" an electrical current may be generated. Thus, by placing on either side of a vibrating metal

string a pair of magnetic poles,—and by fastening to the string a pair of wires which are connected to an oscilloscope,—the resultant picture on the 'scope will be what actually goes on in the string itself as the bow passes across it.

(Do I hear a timid voice asking, "What is an oscilloscope?" Well, unscientifically,—and very colloquially,—it consists of a visible green line which shapes itself into various patterns according to the type of vibration being fed into it).

By using the magnets and the electrical connections on a metal string we found out what happened when the bow was drawn across the string. We have known for a long time that the teeth in the hair of the bow gripped the string and pulled it in the direction in which the bow was moving, and that the string tried to return to its original position which caused the vibration. However, now, we can actually see the string slipping back at regular intervals. The picture shows the bow pulling the string and then the string slipping away from the pull, the process being repeated uniformly throughout the stroke of the bow. The picture on the oscilloscope looked like this:



The peaks are the "slip" of the string.

By the use of a microphone to pick up the sound of the tone so that the oscilloscope shows the sound-wave picture instead of the string-motion picture one finds that the pattern of the wave is very unclear, or muddled-looking, for a fraction of time at the change of the bow-stroke. Actually, since the bow pulls the string on the down-bow and pushes the string on the up-bow, there can be, theoretically, no pos-

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sible "perfect change" or "perfect smoothness" in the change of bow-stroke. The smoothness, when it seemingly exists, is an auditory illusion. Are we not more correct, therefore, to work for a perfect and immediate forming of the string-vibration pattern on each new bow-stroke than to work for this illusory smoothness which is actually non-existent? If we shorten the time of its absolute minimum required to form the new pattern or to establish the vibrational pattern on each bowstroke, we gain the *smooth* illusion.

This research is so very young, as yet—this research in its application to the technic of the instruments themselves—that we are only now beginning to surmise, and to probe vaguely into the reasons underlying our established technics on the instruments.

For example,—the school of violin playing taught by the eminent pedagogue, Ivan Galamian, of Juillard School of Music and of Curtis Institute, stresses the activity of the fingers of the bow-hand in tone-production. By use of these fingers correctly, the bow actually does establish the vibrational pattern of the string immediately. As the muscular development of the student gradually arrives, the perfection of tonal attack becomes such that every note acquires an ideal clarity; the total playing assumes a quality of "smoothness" which is supremely gratifying to both the player and the listener.

(Teachers reading this column please note that this isolated point is only one tiny bit of this master-teacher's method. I am using it here only because the example fits our present discourse).

Now as to films whereon these phenomena may be observed. The earliest films where the string-vibration itself was shown in slow-motion (for school use) were the Erpi Physics films. The film on musical vibration started out with a shot of a Bass string moving slowly. This is an excellent film for both the Physics classes and the Music groups.

Most recent film which is obtainable is the new National Music Camp film, made last summer. This film shows the string being pulled and slipping from under the bow as the tone sounds. It also shows what happens in a singer's vibrato when the sound is played back on slow-motion sound track.

Perhaps the strangest shot of all is the one which shows the lips of a trumpet player in slow motion.

There is no doubt that as research continues we shall find out why the pupils of certain teachers achieve that wonderful sound from their instruments. There is a physical reason for the control of a vibrating string by the player and his bow. When he does it right, his tone is bound to be good provided the instrument itself is not of too poor a quality to give the tone its natural resonance.

I have a feeling myself that we are on the verge of solving the violin problem once and for all,—not only from the standpoint of the execution-technic of the player and how this is to be taught most perfectly,—or shall I say most inevitably?—but also from the underlying physical principles which cause the violin with its vibrating string and its moving bow to act as it does.

Many thanks to the readers who wrote in this month regarding last month's column. I appreciate your remarks, your interest in keeping your columnist up-to-date which interest I greatly appreciate, and your kindness in continued reading of this scripture. Until next month, Greetings!

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All-State Band and Competition-Festival Activities

March 18 and 19 we in Chattanooga were hosts for the Tennessee All-State Band sponsored by the Tennessee Educational Association. The Band was composed of 100 players capably directed by Mr. Mark Hindsley, University of Illinois, and managed by Maurice Haste of Tennessee Polytechnic Institute, Cookeville. Twelve of my Central High bandmen gained membership in the All-State Band as result of the tryouts. My cornet student, Tony Holland, was selected for first chair of the solo cornets and won the audition for featured soloist of the All-State Band Concert. I assisted with the tryouts of the trombone and baritone sections.

The East Tennessee Competition-Festival was held in Chattanooga April 8 and 9 and my Central High Band entered in both concert playing and marching and was awarded Superior rating in both. Solos and small ensembles from my band department which were awarded First Division (Superior) ratings were: brass sextet, cornet trio, cornet solo, baritone solo, alto saxophone solo. All of these First Division winners were planning to enter the State Competition-Festival at Oak Ridge, Tennessee in the near future.

VIBRATO—YESTERDAY AND TODAY

Last month the "touchy" subject of vibrato for trombone, baritone and cornet was begun and I promised to carry on the

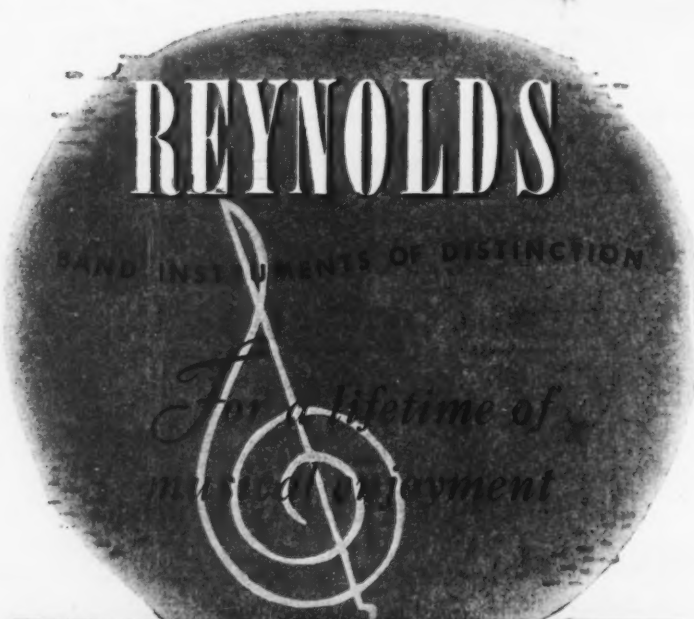
How to Play Cornet, Trumpet, Trombone

I Teach the Solo Brass

By B. H. Walker
Chattanooga, Tennessee



B. H. WALKER's private pupils, Charlie Armstrong, Tony Holland and Bill Smith, who won First Division (Superior) rating in the recent East Tennessee Competition Festival.



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subject this month. I mentioned the importance of learning when to use vibrato and when not to use it and to be able to produce a good tone with or without it. Practice your daily sustained tone study without it and develop an even use of breath and a clear, straight tone without any waver of sound. Use this straight tone in most all full band, orchestra or large ensemble playing, especially in chorales and other passages where your tones are a part of full chords. Most symphony orchestra parts require straight tone as most of them are of a brilliant, percussion nature. Most brass solos sound dull and uninteresting without vibrato.

I have an old recording made in 1900 in Paris, France by Leo Zimmerman, the well known trombone soloist with the Sousa Band. This solo was played without vibrato and sounds very dull and unmusical. An even, well-timed vibrato would have greatly improved the coloring and musical expression of this solo. There was a time when the use of brass instrument vibrato in any form was considered very poor taste, especially by the symphony orchestra men, even though it was used by most all prominent string performers in both ensemble and solo playing and it was a natural attribute of the human voice of the great singers. The peak of artistry for a brass performer is to imitate a singer. How is he to do this without developing a vibrato similar to the one used by the singer?

One of the pioneers in the successful development, use and teaching of vibrato for trombone, baritone and cornet was the famous trombone virtuoso, Jaroslav Cimera, who practiced and perfected the lip vibrato for many years before he had the courage to use it in his public performances as soloist. His system of teaching vibrato in America has spread the art successfully among the hundreds of his successful pupils until now a good lip or slide vibrato is becoming common among American brass soloists, concert bands, service bands, radio performers, promi-

nent dance band performers and practically all others except the symphony orchestra players. Symphony performers seldom use vibrato except in playing expressive, sentimental passages where emotion feeling is to be expressed. Most such passages are given to the strings, flute or other melodic medium and the trombones and trumpets are to play the more brilliant, fanfare or rhythmical parts in which there is little use for vibrato.

METHODS OF VIBRATO

Lip, chin or jaw vibrato. This is probably the most universally accepted type by the more legitimate players. It is produced by a short chewing movement of the jaw combined with a pulsation of the lip which produces a slight raising and lowering of the tone. This results in a waving of the tone or "waa-waas". This

did it while others find it a very slow process.

Lip vibrato is used by Jaroslav Cimerá and many of his artist pupils such as Kelg Garvin, soloist U. S. Army Band, Gordon Holdiman and others. Jacob Raichman, Boston Symphony, William F. Raymond, former soloist Army Band, Ernest Glover, former soloist Herbert L. Clarke's and Frank Simon's Bands, are a few of the many advocates of the lip vibrato.

Slide or Instrument Vibrato. This method is much more easily mastered than the former although it should be studied in much the same way as outlined above for developing lip vibrato except that the "waa-waas" are produced by short, relaxed movements of the slide or instrument in place of lip or jaw movements.

For trombone the slide is moved only a fraction of an inch above and below the correct slide position for a tone such that the pitch is varied not more than one-fourth of a tone in sound and the speed is still six "waa-waas" per second. If the slide vibrato is produced correctly with its speed and width exactly the same as the lip vibrato, the sound of the two types of vibrato will be practically identical. My trombone instructor, "Jerry" Cimerá, I believe can play the same passage using the lip vibrato and then the slide vibrato so nearly identical in sound that the average musician could not tell the difference without seeing the slide movements.

I personally use and indorse the slide vibrato because I believe it puts less strain on the lip muscles and leaves them free for technical execution. I believe



TONY HOLLAND, private pupil of B. H. Walker, has made first chair of the solo cornets in the East Tennessee Clinic Band, for the past two years and also first chair cornet for the All-State Band. As featured soloist for the All-State Band Concert, he played "Columbia" by T. H. Rollinson. For the second time he won First Division in East Tennessee solo Competition-Festival playing "Sounds from the Hudson" by Dr. Herbert Clark and "Willow Echoes" by Dr. Frank Simon.

is best developed by playing half note scales at a slow metronome tempo of 65 while producing two "waa-waas" to each count or four to each half note. Practice this speed carefully for several weeks devoting fifteen minutes each day and when the pulsations become even, narrow and naturally well timed, you will be ready to take up the second speed.

Study the second speed with the metronome at the same tempo but with four "waa-waas" to the count or eight to the half note. You will notice the depth of each pulsation will naturally become shorter, resulting in a more pleasant sound. Practice this speed for several weeks and master it before beginning the final speed of six "waa-waas" to each count or twelve to each half note, at the same metronome speed of 65. Begin varying your practice with quarter note scales and legato songs using the various note values until your vibrato is natural and musical. This usually takes from four to six months of patient study and is not easily mastered by high school players and amateurs whose music is merely incidental. Some few seem to have a natural knack for lip vibrato and have it developed before they realize how they

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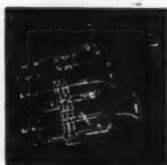
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BRASS SEXTET, composed of pupils of B. H. Walker, which won First Division rating playing "March from the Opera 'Fidelio'" in the East Tennessee Competition-Festival held in Chattanooga, April 8-9. They are Jack Vincent, French Horn; Clyde Chauncey, tuba; Tony Holland, cornet; Jimmy McCluskey, trombone; Bill Smith, cornet and Jerry Hubbard, baritone. These boys are headed for the State Competition-Festival.

most of the difference is in appearance only. There has been much objection to hand or slide vibrato by symphony players because of its crudeness in appearance. I see little difference in appearance in slide or instrument movements for vibrato and that of the cello or violin player rolling his finger on the string to produce his string vibrato. In some cases the symphony brass performer has had too little experience with the various types of vibrato to pass judgment wisely.

Instrument vibrato on valve instruments is produced by small pulsating movements of the fingers and thumb rolling back and forth as the thumb supports the thumb rest or valves and the ends of the fingers manipulate the valve movements. These rolling movements of the flesh on ends of fingers and thumb should produce "waa-waas" of similar depth to that of the slide or lip vibrato and of similar speed. The method of studying and perfecting this hand vibrato for cornet, trumpet or baritone should be similar to that outlined for studying lip vibrato. Good examples in the use of band vibrato is that used by my teacher, Dr. Frank Simon, former cornet soloist of Sousa's Band, also Leonard V. Meretta, former brass columnist of *THE SCHOOL MUSICIAN* and now teacher of brass instruments at Western Michigan State College.

For a study in slide vibrato, listen to the artistic playing of Merle Isley, soloist U. S. Marine Band, or Tommy Dorsey and try to imitate their speed, depth and smoothness. Make recordings of your own playing in use of vibrato and study them until you produce a vibrato that is pleasing to the ear and similar in sound to that of the human voice.

Throat or Breath Vibrato. This method is more rare but was successfully used by a few great performers, especially by Arthur Pryor, whose vibrato as demonstrated in his recording, "Oh! Dry Those Tears", was very beautiful. Pryor's vibrato was fast, shallow and very smooth. This method is learned in connection with diaphragm and training of other vocal mechanisms and is more difficult to teach but some seem to have it by nature. As a general rule, I can not recommend it for high school performers.

SUMMARY

1. For the average high school brass player, I do not recommend any study of vibrato of any kind until a thorough foundation in embouchure development, breath control and a clear, rich tone quality is acquired which will probably require several years.
2. When you are ready to study vibrato, I recommend either lip or slide (instrument) vibrato and not the breath of throat variety.
3. Never try to cover up a poor tone with an undeveloped vibrato but work for good tone first and vibrato later.
4. Make your vibrato pulsations short, not more than one-fourth tone in depth.
5. Keep the speed about six pulsations to the count at a metronome speed of 65.
6. Never use vibrato in full ensemble playing of chorales or full chords.
7. Omit use of vibrato in sustained tone studies and embouchure drills.
8. Save your vibrato, generally speaking, for solo passages where feeling and sentiments are to be expressed.

Brass soloists, teachers, band directors and students, write me your version of vibrato and feel free to differ with me if you wish. I will appreciate hearing from you any time. Be with you in June.

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Pardon My Pride

It has been my privilege again this year to be one of our many judges for our Districts and State Festivals and again it has been most pleasant and extremely educational. Sometimes I just stop and marvel at the fine work being done by both the music supervisors and the students, the fine looking and fine sounding bands and orchestras, the smaller ensembles and soloists.

It also gave me an opportunity to listen and compare the work of my own students to those of my colleagues. To me this sort of endeavor (the festival) is an eye-opener each year. We very often get into what we know as ruts instead of being in the groove, so to speak, and this sort of wakes us up to the fact that other people do fine things also. We know in our hearts and sincerely feel that we as individuals have accomplished a great deal in endeavor; then suddenly we realize from what we see and hear around us that other people accomplish a great deal too—perhaps in many cases more than we have—which inspires us to get on the ball if we want to stay in the race.

I am always proud of my students wherever they may appear, whether they play exceptionally well or just fair. An effort to do something worthwhile is never a lost effort—it pays off in time. This I have learned from experience and make it my business to keep the student in the groove too, so that his efforts are headed in the right directions. I'm a person who is just selfish enough to want my students to be as proud of me as I am of them and I'm also vain enough to believe they are.

It has been my good fortune to have students of mine accept scholarships in all of the major music schools of our good old U.S.A. and some in Europe. This is something for me to brag about, but my main interest is to see that they keep going and not falter by the wayside. Now you can understand why I am proud of all of them—even those that play only fair now. In a few years from now they may be on the way to something worthwhile—who knows?

A few years of our time now can spell either success or failure in any chosen field of endeavor. The trend of times and the amount of effort directed to a certain objective all have a direct bearing on success or failure in the future and if properly directed, can in most cases mean success.

Seldom do people extend effort toward something they are not interested in and seldom are people unsuccessful in something they really want to do, especially if they want to do it well. In other words, as an example, if I like the Bassoon and really have an ardent desire to become an efficient player of it, get myself a good teacher, study correctly, I will surely become an efficient player. However, there are too many cases where we think we have the desire until we find there is a

little work and concentration necessary. Then we are not so sure and the result is not good.

This is a case where in the first place we really don't have the desire, we won't study correctly, and we can't become proficient, and it won't be because we haven't had the opportunity.

The writing of this column was prompted from just such cases. As I stated at the beginning, I've just had an opportunity to observe strictly as a critic. In most cases the attitude of students can tell you why they are successful or not as performers.

NEW REEDS

To illustrate my point—I had a number of cases where an Oboe or Bassoon player about to play a solo Contest number in

competition would ask me for a new reed just before he was to play. A reed upon which he had never blown a tone! Think of going into competition like that! It amazed me.

It was good business for me to sell a new reed but surely very bad for the performer. A professional player with years of experience wouldn't think of such a thing. He would at the outset try the reed for two or three days to see whether or not the reed was going to play for him. One never knows what a new reed is going to do. It may play some tones beautifully and others not at all, or very badly, both in tone and pitch.

In fact, as I have stated in earlier columns, a reed that plays well for me may not play well for the fellow alongside me and vice versa. So the fact resolves down to this—you are taking a greater chance playing on a new reed, one which you have never played, than you would by playing on your old one which is supposedly worn out. At least you know what to look for on the old one and you have absolutely no idea of what to look for in the new one.

If you want to take a tip, as good old solid information and observe it as a MUST on your list for good double reed instrument playing—know that your reed will play for you before playing a con- (Please turn to page 42)

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Where's the Ceiling on Clarinet Parts?

In talking recently with a group of band directors the subject of clarinet parts came up. The chief point of discussion was regarding how high in register clarinet parts should be written. As this is a subject in which I have always had a great interest, I soon found myself participating whole-heartedly in the conversation.

The opinion was expressed that as a general policy it is probably better for clarinet parts (that is for B flat Clarinet) not to be written above E on the third

added line above the treble staff. With this viewpoint I found myself in the main part in accord, with, however, a few reservations.

The Composers and Arrangers Corner

By C. Wallace Gould

Director, Dept. of Music
Southern State Teachers College
Springfield, South Dakota

It is true that it is very difficult to play in the extreme upper register of the clarinet and play at all times perfectly in pitch. And it is likewise true that the flute can play much better in tune in this same register. I am sure that my fellow columnist, Prof. Rex Elton Fair, will agree with this.

However, I wonder if the prohibition of the use of upper F, F# and G in all band clarinet parts might not at times be an unwise restriction.

In the first place, how many fine flute players can the average school band director line up against clarinet players of the same technical proficiency? I am inclined to feel that the balance of favor will be found to be on the side of the clarinet.

Furthermore, one of the best registers from the standpoint of hearability (Is this a good word, Please, Mr. Webster? probably I should use audibility.) for the clarinets, flutes and piccolos is this top register—for it is here and here alone that the clarinet can be heard against the brasses, especially cornets.

Mr. Mayhew Lake, in one of whose arranging classes at The Ernest Williams Band Camp it was my rare privilege to be a student some years ago, constantly stressed the importance of keeping clarinet parts above brass parts when writing for full band ensemble. This does not mean at all that Mr. Lake objected to using the clarinet in its middle and chalumeau registers when writing for the woodwind section alone. He did feel, however, (at least this was what I gathered from his lectures) that to write the clarinet parts on the same level as cornet parts was to lose the clarinet tone in the more powerful brass ensemble.

Now, it is my opinion, that if an arranger wants to double his cornet parts in the clarinet section, he will have to do so at the register of an octave higher in order to be most effective. This means, therefore, that when the solo cornet parts hits a G on the space above the staff, the solo clarinet will have to hit the G one octave higher—in order to add the requisite ping to the cornet tone and at the same time hold his own.

I will admit that when the solo clarinet is given a figuration part against a melodic part in the solo cornet it is perfectly possible to move back and forth freely into and from the solo cornet register, providing, of course, this movement is all made either in contrary or oblique motion. Under such conditions, therefore, it may not often be necessary to write above third ledger line E.

But when merely doubling the cornet part at the octave, and this is one of the best ways to give the clarinet a chance to be heard and at the same time save unnecessary difficulties, I do not see how an arranger can avoid an occasional high F and G above the staff.

Some arrangers sidestep this by writing

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the solo clarinet parts in thirds or sixths above the cornet but my objection to this method is that without the proper balance of brass in the band, it can bring unimportant harmony tones into too great prominence.

I would be perfectly willing to let my flutes take all these upper parts and hold my clarinets down to a lower register if I were only firmly convinced that every band that is going to play some of my arrangements would have the requisite number of flute players of adequate technical proficiency. But, until I am convinced of this, I suspect that I will continue to write up to almost the limit of the clarinet register in order to get the maximum amount of effectiveness from my clarinet section.

There is no reason, anyway, why any band director who has a good flute section need to hesitate to cut out any section of the solo clarinet part that he feels is too high and let his flutes alone handle the passage work in these sections.

I heard Mr. Paul Yoder, famous composer and arranger, state recently that he wanted band directors to feel free to alter passages in his arrangements that they felt were not practical in their own particular band set-up. I am completely in accord with this opinion of Mr. Yoder. I am convinced that arrangers have to write the best they can for the greatest good and often let individual directors make alterations to suit peculiar needs.

High tones are not as hard to play on the clarinet as they are on the cornet, and high clarinet tone blended in with substantial flute tone can give more strength to the upper side of a solid band arrangement in most instances.

Furthermore, scalewise or diatonic running passages into and from the extreme upper register will cut through the band more easily than those passages in lower registers and such upper passages are not generally considered to be particularly difficult. This, of course, will not apply to more elaborate figurations of a chromatic type or to complicated figures not of a scalewise nature.

Perhaps a good solution to this problem on the part of the band arranger would be to always write any extreme F's and G's in octaves so that clarinet players can in such passages choose for themselves as to whether or not they wish to play the upper tones and, if not, to have in front of them a passable substitute.

I will be interested in having any comments from our readers on this subject for it is a thing that I know is of interest to arrangers and directors alike. In future issues of this column I plan to give the matter of part writing for other sections of the band such as horns, oboes, bassoons, tubas, saxophones, etc. a going over. As a result of this I am hoping that directors and arrangers can find a common meeting

place for the airing of grievances and in this way, perhaps, better band arrangements can result. At least this is what we all want.

See you next month!

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How to Play the French Horn

Intricacies of the French Horn Simplified

By Philip W. L. Cox, Jr.
8403 N. Johnswood Drive
Portland 3, Oregon

Hornists Talk — Plenty

Dear Mr. Cox: "Playing horn since dropping trumpet... best move ever made... by now have played dozen makes, types... settled on short-slide double—'Betsy'... problems of intonation, missing upper E, lacquer in bell, low muting gives pain—in neck!... started on old beat-up single F piston valve job... made all-state on fourth, thrilled... made rehearsals of Connecticut Symphony under Saldenberg, learned more in one rehearsal (about horn, etc.) than months elsewhere (school)... two regulars, two N. Y. imports... horns got to know me, and I served as general assistant... opening number 'Oberon': it was like heaven... once a regular failed to show, conductor invited me, and I was in... nearly dropped... played season, other jobs opened including two pro bands... everything from 'Oberon' to 'Glow Worm', try all horn chairs... still junior in school, first horn, no instrument instruction... B & O meets weekly, am student director of both... plan to become a bandmaster and teacher (wonder if they still give scholarships?)... if hornist ever gets around my way, please, please, look me up!"

P.S.: "Night ago symphony played Tschalkowsky's Fifth, horn section shined all the way through... solo horn man gets the section together in bull session on fine points of parts on program... this A.M. played children's concert under Harry Berman of New Haven, played 'Nutmacker', 'Mendelssohn's Violin Concerto', 'Hansel and Gretel Fantasy'... kids loved it and scrambled on stage to see the instruments, most to the battery of course, but some asked questions about horn... reviewing copies of 'The Horn Section' publication (by the way, am interested in becoming a member of French Horn Activities Committee), saw list of principal makes of horns which omitted my double (Fusch-European)... absolutely agree on not sinking much into single F, but in fairly priced double or 5-valve B_♭ single which are used more and more around here." Bill Venman, 1266 Laurel Ave., Bridgeport 4, Conn.

Dear Mr. Cox: "Note you have several viewpoints on manner of reading horn music, instead of just one... I used 'fixed Do', mezzo-soprano clef for F, bass clef for E and E_♭, etc... my horn originally a four valve single B_♭... Oswald Porpora, my teacher (Metropolitan Opera hornist) had George Goetz build a removable F crook to replace the mute valve on the thumb... had Andrew Petro build this F crook into the horn, and add a valve for muting with little finger... draw mute valve inch longer than second valve (slide) improving intonation on low B_♭ (E_♭ concert)... wish you luck on fight against old single F and E_♭ horns... Kansas City horns Herman Dorfman, Roy Waas, Frank Franano, Carolyn Clarke, Charles Harris... New Orleans horns

Louis Stout, Louis Plon, Helen Enser Hall, Zoe Fisher... Mr. Dorfman fine soloist, tone similar to Chambers, is pupil of Horner... James Pierce (Cincinnati?) has 5-valve B_♭ horn with half-tone valve on thumb and on little finger also, shade sharper... plays some notes in tune without lip or hand movement... tunes, entire horn by use of bit extensions, rather than to pull tuning slide." Charles F. Harris, 2623 Elma Street, Kansas City 1, Mo.

Dear Mr. Cox: "Pick up two horns from 1st horn of Munich Symphony, Walter Kehrlert... one is opera horn in E and F made in Nurnburg... other is Kruspe B_♭ and F... played in 1st Division Band, 75 players, terrific... returning, visited old White Plains Symphony, Mildred Hessel now first horn, also five other horns in section." Joe Frischman, 572 Ashford Ave., Ardsley, N. Y.

Dear Mr. Cox: "Playing in Brown U. orchestra... small, but good... leader, Francis Madeira, one of founders of Rhode Island Philharmonic... worst problem is fighting acoustics... at home have fun in local 'orchestra' (brass band with strings)... play next to mellophone who 'squats' on first horn part and feels no pain... we plan (hold everything) to play a Boston Park concert!... town band recently reseted so players can see director... back at college again, have moved up to first horn (only one), assisted by horn from the band (band tone, too)... made some orchestra recordings, and of course horns were removed from vicinity of microphone... recorded a good selection for horns, and of course this number was omitted from the playback... we fix 'em on 'Hallelujah Chorus' done with orchestra and chorus of two hundred... playback displayed a horn duet accompanied by orchestra and chorus obligato... need hand support for my double similar to five-valve B_♭ single... in using double horn up until last rehearsal I got by on F horn... comes the concert, I get jittery and play the concert on B_♭ horn... trouble is that mistakes have no further excuse such as 'I played that on F horn.'" Warren Sylvester, Box 604, Beaver Dam Road, Scituate, Mass.

Dear Mr. Cox: "If it hadn't been for horn and horn instruction, I wouldn't have had my chance in Hudson Valley Sym-

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phony . . . very proud of this, but I had to attend summer music school for training . . . located in White Plains, N. Y., sponsored by Westchester County Recreation Commission . . . Willard Briggs was my instructor, and Alex Stonehill also teaches there. (Note: these men have long boosted horns in their departments at Scarsdale and Elmsford) . . . expect to attend again next summer." Anne O'Leary, 48 Seneca Street, Dobbs Ferry, N. Y.

HORNISTS IMPLY—PLENTY

While our schools give us a start on our instruments, they then leave us without the instruction necessary to enjoy French Horn. So we have to go outside for adequate instruction and serious musical experiences. Many of our horn-playing friends have no place to turn.

Yes, we can read The SCHOOL MUSICIAN, we can take ourselves through lesson books, but there's no substitute for our school music instructor taking us all the way. Why hasn't he been trained as well in French Horn as in cornet?

We like music work and wish to continue musical activity through school instruction. What assurance have we that we shall be any better trained in French Horn instruction than our present instructor?

HORNISTS ASK—PLENTY

Have we ever taken an examination? And we'd like to give one right back, too! Let's ask our questions of teacher-training institutions before they ask theirs. We represent talent and experience, funds, future advertising, matters not to be ignored when overcrowding and Federal funds diminish.

We've selected one or more schools or colleges we think we'd like to attend. We write (keep a carbon copy) to each at the same time, so as to save valuable time and to put them in competition with each other.

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Dear Sir: I plan to enter teacher-training to help fill the national shortage, in the field of instrumental music. I specialize in the French Horn and have a fine record of performance in band, orchestra, solo, and ensembles. I've had some professional-grade experience, taught other students, assisted my director in conducting and in the mechanics of rehearsal. I believe my scholastic grades will qualify me for admission if I am satisfactory to you on other counts.

My purpose in selecting your institution is to learn all matters pertaining to the instruction of French Horn in the school, especially where we must deal with the untalented. I enclose a check list for your convenience to inform me of the extent to which your music department can serve this important need.

Kindly furnish the name of your French Horn instructor together with names and address of some former students of his now actively engaged in teaching, as references. I enclose a stamped, self-addressed envelope, and a courtesy fee in appreciation of this service. (Suggest sending check; it will have to be cashed, returned, or destroyed, helps get a response.)

Very truly yours,

References: (Names of acquaintances known at particular college.) (Influential music directors who are enthusiastic about your work.)

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How to Play the Accordion

Let's Hear More *Accordions* in the SCHOOLS

By Anna Largent
213 Williams St., Aurora, Illinois

May Concert Time

Accordion Studios are busy this time of the year planning their Spring Concert, which means careful and earnest work on the part of teachers and their pupils. No better stimulus is offered to the pupils' work, and nothing will stir a pupils' imagination more, than the knowledge that he will get a chance to demonstrate his ability in public.

SOLOS

Pupils who have been selected to play a solo must bear in mind that their solos must be well prepared, for parents enjoy hearing their own child play and usually choose teachers who give recitals and concerts in order that their child can perform before the public.

To select the right solo for the right pupil is a real task for the teacher, as solos must fit the pupil in physical attainments, mentally and emotionally as well. Throughout the year pupils should study many types of pieces in order to develop all styles of playing.

If a pupil is slow mentally and physically with little finger consciousness, it would be unwise to give him a recital solo with a lot of runs and arpeggios, but a

slow, cantabile piece would be ideal.

The personality of the pupil must be studied and then the recital piece that best suits his grade and ability be chosen—never too difficult—so that absolute justice can be done to the piece, the pupil and the teacher.

PLAY MUSICALLY

In every solo there are high points within a musical phrase. Stress the high points delicately, build toward them and away from them naturally, and not abruptly. If you have the solo suited to your personality, you will be able to interpret it automatically; with a sensitive artistic expression. Try to avoid a purely technical feat, but a solo played with musical interpretation and correct phrasing will capture the hearts of your audience immediately. In every solo there are tempo and dynamic changes. This contrast is your most important consideration, practice slowly and carefully, and try to make the contrast changes automatic and natural.

To acquire poise and balance, the pupil must have confidence in himself before playing before an audience by having practiced carefully. Avoid repeating or stuttering over false notes by very accurate in rhythm and interpretation.

An audience reacts to the mood of the performer. Greet your audience with a smile, and act as though you are very happy and pleased to play for them.

STAGE DEPORTMENT

The pupil should sit or stand a few seconds to give himself a chance to think

and get set before beginning to play. He should never rise or take a step before he has completed the last note. Then he should smile and take a bow, turn and leave the stage, walking naturally. He should never act as though he were in a hurry to get it over with.

Teachers who have plenty of variety on the program, such as solos, duets, trios, quartettes, ensembles and full band have put in a great deal of hard work, and are sure of a successful concert or recital.

The heartache every teacher experiences is that no matter how much planning and work was put into a concert, there are some groups who come just in time to hear the pupil or ensemble they are interested in perform, and then leave at the end of those numbers.

A pupil must have a good accordion in order to do a good job at a recital. He must know how to take care of his instrument, see that it fits well, have the shoulder strap adjusted properly, the left shorter than the right, the bass strap firm against the wrist, but not too tight. The keyboard directly below the chin.

PLAYING PLATEAU

Spring is here and pupils have the natural desire to get out in the open and play. To a certain extent practice is neglected. Parents become discouraged and threaten to discontinue lessons, seeing no marked improvement in their child's music ability. Complaints are made to the teacher to do something to make the pupil practice more, as at lesson time the pupil has nothing to show for the effort put in, and the strain on the parents.

Nothing is really wrong with the pupil, as the pupil was thinking about some outdoor sport instead of his studies while practicing. Parents should be made to understand that this is the levelling off period. The pupil very likely has been going at a terrific pace with his music for a certain length of time, and now nature takes a hold, giving the brain time to assimilate and digest all the pressure placed upon it the past several months.

During this levelling-off period, keep the pupil practicing finger exercises, and give him a solo with a lot of sparkle and brilliance, and soon he will be back on the job working harder than ever.

Parents do not become angry or discouraged if at this time of year, your child seems to play with less ability than a few months ago. Just have a little patience, see that they practice every day, and all of a sudden their music will again come into full bloom, and gladden the hearts of listeners. Sometimes a switch to popular music does the trick.

NEW SOLOS

Just off the press is a delightful accordion solo transcribed by Daniel Gould, "Sword Dance from Gayanne Ballet" by Aram Khachaturian. Mills Music Pub. Co., 1619 Broadway, N. Y. Solos arranged by Tito, Caravan; Boy meets Horn; Atmosphere Cyclone; Solitude; Swingeroo; Stuff and Things.

QUESTIONS AND ANSWERS

Dear Mrs. Largent: Of what good is it to give a music education to my two sons on the accordion, if you suddenly find out that they are not allowed in the school band and orchestra. They have been playing three years and now feel they have come to a dead end, not being able to participate in school music activities. Mrs. Roman R.

Answer: Until such time as the accordion becomes a recognized instrument, accordion pupils will have to take up the study of some band instrument, and I (Please turn to page 42)

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FOR SALE: Used Ludwig Mahogany Shell Bass Drum 20" Deep, 36" Dia., Flash Hoops, Rims and Rods. No Heads. Good Condition. Conn Trombone. Brass, Low Pitch, Mouthpiece and Case. Excellent Condition. Higham Upright BB♭ Tuba, good condition. Write Ralph A. Penaly, 414 W. Pine St., Shamokin, Pa.

VIOLINS BOUGHT, SOLD—We buy low priced violins for students. Sell new hand made Italian Violins \$60.00. "The Violin: How to Choose One"—\$5 p. imported booklet \$2.00. "250 Violin Label Facsimiles and Brandmarks"—Nationality, Varnish Color, and price ranges marked, \$2.00. Suburban Music Studios, 643 Stuyvesant Ave., Irvington, N. J.

"HEY YOU!" Looking for a bargain? 1 Blessing Trumpet in case Shopworn \$65.00. 1 used C Melody Saxophone \$25.00. 35 Royal Blue 100% Virgin wool trimmed in white uniforms. We have 75—Come and pick your 35 out. \$12.50 complete with Coat, Trousers, and Hat. Lewis G. Habegger, Nappanee High School, Nappanee, Indiana.

DRUM AND BUGLE CORPS DISBANDED. Equipment available: 3 piston baritone bugles, 4 valveless baritone bugles, 12 plastic bugles, 3 pair cymbals, 12 snare drums, 2 Scotch-style bass drums, 1 standard bass drum, Drum Major outfit. Music Director, 1 North Kildare Ave., Chicago 24, Ill.

BAND INSTRUMENT repair service. Valves rebuilt, Oboes and bassoons our specialty. Plating, lacquering, and overhauls. Expert workmanship and fifteen day service. References and free estimates gladly furnished. Stephenson Band Repair Co., 115 North Newton, Albert Lea, Minnesota.

KING SOUSAPHONE brass lac. in good condition. BB—\$275.00. King trombone silver plated \$60.00. King trumpet like new \$90.00. Regular size bell lyre chrome frame \$65.00. Bettony wood clarinet like new \$75.00. Armstrong flute like new \$90.00. Conn Piccolo D flat \$85.00. Buescher bellfront baritone \$85.00. E flat King bass \$80.00. Metal clarinets \$45.00. Pan American trumpet \$55.00. Pan American trombone \$60.00. Pedler wood clarinet \$80.00. Boston french horn \$95.00. Reynolds single french horn \$170.00. Conservatory system oboe \$145.00. King alto saxophone \$95.00. York tenor saxophone \$95.00. Conn Bass saxophone like new \$95.00. King C Melody \$20.00. Set of white pearlrite drums \$150.00. Ludwig 12x15 street drum like new \$30.00. Slingerland 12x16 separate tension \$24.00 each. 14x30 Bass drum \$25.00. 300 other bargains, complete repair dept. on all instruments. Crestline Music Shop, Crestline, Ohio.

CASH OR TRADE-IN ALLOWANCES on New or Rebuilt Instruments. Our reconditioned stock of instruments consists of such items as: French Conservatory Oboes \$225 & up; French & Heckel System Bassoons \$150 & up; Bach Cornets \$125 & up; LeBlanc Clarinets \$100 & up; Single French Horns \$150 & up; Kohler "A" Clarinet \$150; and hundreds of cornets, trumpets and trombones ranging from \$40 and up. Let us know what your needs are and what price you want to pay, chances are we have the instrument you are looking for. Our Repair Department is backed by 50 years experience. Catalogs, price lists, and terms available. A. J. (Bill) Johnson's Musical Instrument Exchange and Servicing, 46 Division Avenue South, Grand Rapids, Michigan.

CALLING ALL BAND DIRECTORS: Rental plan with option to purchase available on new and reconditioned band and orchestra instruments. Write for our 24 page catalog which we will forward upon request. Nappe Music House, 2536 Devon Avenue, Chicago 45, Illinois.

"BANDMASTERS AND MUSIC SUPERVISORS"—ask for our "Free List" and discounts to "Schools and Teachers" on "Band and Orchestra Instruments"—"Guitars"—"Accordions"—"Harmonicas". S. M. Rudolph's, Atchison, Kansas.

FOR SALE: Genuine Heckel Biebrich Heckel System Bassoon with whine caper key and cap very fine outfit, \$695. Adelson's, 446 Michigan Avenue, Detroit 26, Michigan.

HUNDREDS of reconditioned and new instruments just what schools are looking for ranging in price from \$75.50 up. Big stock of sousaphones from \$159.00 up. Upright Bass horns from \$89.50 up. Baritone horns from \$72.50 up. Alto horns and mellophones—\$54.50 up. Hundreds of saxophones from \$49.50 up—C melodies, sopranos, altos, tenors, baritone, etc. Large selection of bass and alto clarinets, oboes, bassoons at low school prices. Write us for free Bargain List. Adelson's Musical Instrument Exchange, 446 Michigan Ave., Detroit 26, Mich.

BUFFET CLARINETS for sale, set of A and B♭ newly overhauled in combination case with cover. Exceptionally fine instruments \$350.00. Also Conn Tenor Sax. Silver, late series in fine condition \$125.00. Will consider trade, also ship on approval. Write M. Monahan, 8235 Appoline, Detroit 28, Mich.

MUSIC EDUCATORS—SPECIAL Exhibit Bargain Price List of musical instruments prepared, specially for our exhibit at the Music Educators National Conference in Detroit, April, 1948, is yours for the asking. Hundreds of guaranteed rebuilt instruments are listed at new low prices. A large selection of guaranteed rebuilt and new sousaphones, bell front baritone and alto horns, double and single French horns, bass and alto clarinets, flutes, piccolos, oboes, trumpets, cornets, saxophones, etc. New Budget Payment Plans are discussed in the Exhibit price list folder. Our New Instrument Department is "chock full of Spanking Brand New" band and orchestra instruments—Famous Name Brands—New low prices. Write us about your requirements. Whether or not you are one of the 7000 Music Educators who attended the National Conference, it will pay you to see our prices and instruments. Write us about your requirements. We will ship on approval same day as order is received. Meyer's specializes in equipping school Bands and Orchestras. Let a specialist quote you on your requirements. "A single instrument to an entire band" Meyer's Musical Exchange Co., 454-L Michigan, Detroit 26, Mich.

UNIFORMS

BAND UNIFORMS—For sale 90 used uniforms and caps, military style, black whipcord material with red trimmings, in good condition. Immediately available. If interested contact Principal, Columbia High School, Maplewood, New Jersey.

(100) **WHITE BAND COATS** lapels single-breast, sizes 34 to 46. Like new. Could be dyed. \$2.00 Each. (Forty) Purple—white caps—woolen—\$40.00. (21) Green—Pink Caps \$20.00. (50) Palm Beach Coats (Ivory) \$100.00. Caps made to order \$2.50. Red Band Caps \$2.50. Gold Green used shakos Gold Poms \$4.00. Majorette costumes assorted colors \$8.00. Drum Major suits \$8.00. Directors Coats assorted colors \$7.00. Caps. Batons. Doublebreast Tuxedo (new) Suits latest \$35.00. Singlebreast (used) \$15.00. Orchestra Coats—White. Blue. Ivory. \$4.00. Tuxedo Trousers all sizes cleaned pressed \$6.00. Brand new "Powder Blue" Shawl collar doublebreast Orchestra coats \$16.00. Stamp Brings Lists. Wallace, 2416 N. Halsted, Chicago, Ill.

FOR SALE: Fifty (50) used Band uniforms, Maroon with gold trim, capes, trousers, and jackets. Four (4) majorette, one drum major and one Directors uniform. All uniforms are in good condition. Cleaned and pressed. Priced reasonable. W. R. Gray, Director, Stow High School, Stow, Ohio.

UNIFORMS

FOR SALE: 42 Scarlet (wool) Band Capes, Black satin lining. Made by De Moulin Bros. Priced to sell. Contact L. V. Mercer, Community High School, Orion, Ill.

59 RED, BLACK AND GOLD UNIFORMS for sale at a bargain. Includes gold citation cord and black belt. Write C. H. Copeland, High School, Alexandria, Ind.

REED MAKING

BASSOON REEDS—The Ferrell Bassoon Reeds nationally known among school bassoonists for their satisfactory service; Made from that fine quality Genuine French Cane. 4-reeds \$3.80-\$11 doz. John E. Ferrell, 3509 Juniata St., St. Louis, (18) Mo.

WALDO OBOE REEDS—handmade, selected cane, easy blowing, beautiful tone, perfect pitch, \$1.25 each, 3 for \$3.25. Individually packed. Sold direct only. Maxim Waldo, 1475 Grand Concourse, Bronx, New York.

HAND MADE BASSOON REEDS \$2.00, oboe reeds \$1.50. Specialists in oboe and bassoon repairs, reed tools, woodwind music. Free catalogue. Jack Spratt, Old Greenwich, Conn.

BASSOON REEDS—Handmade by the first bassoonist United States Marine Band. \$1 each. William Koch, 1403 West Virginia Ave., N.E., Washington, D. C.

OBOE REEDS, handmade, your choice from 3 different imported canes. \$1.00 each or 85c plus your old tubes. Russell Saunders, Box 157, Elkhart, Ind.

OBOES and REEDS: I will make your reeds as perfect as the ones I use in Cincinnati Symphony Orchestra. Easy, beautiful tones, accurate pitch, mounted on Loree tubes; \$1.25 each, 6 for \$7.00. New and used oboes, English horns, Loree and others. Andre Andraud, 6409 Orchard Lane, Cincinnati 13, Ohio.

WANTED TO BUY

WE WILL PAY HIGH PRICES for your musical instruments. Especially new cornets, trumpets, metal, wood and ebonite clarinets, trombones, flutes, oboes, bassoons, French horns, baritone horns, saxophones of all kinds, bass and alto clarinets, sousaphones, piccolos, alto horns—(need 50 sousaphones). Write us what you have or send in for cash appraisal. We will pay transportation charges. Adelson's Musical Instrument Exchange, 446 Michigan Ave., Detroit 26, Michigan.

WE WANT YOUR MUSICAL INSTRUMENT! We will pay the highest prices for trumpets, cornets, saxophones, metal, wood and ebonite clarinets, oboes, bassoons, flutes, French horns, baritone horns, alto and bass clarinets, trombones, bass horns, etc. Write or send us your instrument for the highest cash or trade in appraisal. We will pay transportation charges. Meyer's Musical Exchange Co., 454-L Michigan, Detroit 26, Michigan.

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YOU COMPOSE, MAKE MONEY. I arrange for playing, publishing, band, orchestra, piano, voice. Send your composition for FREE advice, prices. Ed Chenette, Clovis, New Mexico.

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See Next Page for More Interesting Bargains

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How to Play Clarinets

(Begins on page 17)

Throat F to G. Can play this by merely adding throat G sharp key while leaving thumb down.

Throat F sharp to G sharp. No way out . . . must use regular fingerings.

Throat F sharp to A. Can play A by merely adding 2nd side key from top of right hand. Leave 1st finger left hand down.

Throat G sharp to A; G sharp to A sharp. Just be sure to set finger on G sharp key behind the second joint thus leaving fore part of the finger free to depress A key.

Throat A to B flat. Play B flat with 2nd side key from top of right hand.

Throat A to B. Play B with top side key right hand.

Throat B flat to B. Play B with 2nd side key from top of right hand.

Throat B flat to C. Play C with top side key of right hand.

(From above four fingerings you realize that 2nd side key from top of right hand raises either A or B flat one-half step; top side key right hand raises them one whole step.)

All CLARION register notes are fingered identically to the notes of the low register with the following additional possibilities:

Clarion E to G sharp. Can play by merely taking 3rd finger of left hand off; leaving other fingers as they are. **Clarion A flat to B flat.** Play B flat by merely taking 1st finger of left hand off; leaving other fingers as they are. **Clarion B flat**

to C. Merely add two bottom side keys of left hand; leave other fingers as they are. **Clarion B to High C sharp.** Merely add 2nd side key from top of the right hand. **High C to C sharp.** Add two bottom side keys of right hand (like throat F to F sharp.) **High C to D.** Add 2nd side key from top of right hand.

High C to E flat. Fancy fingering . . . merely add throat tone A key. **High C sharp to D sharp.** Merely add throat tone A key; everything else as is. **High C sharp, to D natural.** Merely add throat tone G sharp key, everything else as is. **High E flat to E.** Can play by merely adding throat tone A key. **High E flat to F.** No way out . . . finger it regular. **High F to G.** Merely raise 2nd finger of the left hand. **High F sharp to G.** Can play by adding E flat—B flat key (left or right hand).

How to Play Oboe

(Begins on Page 35)

cert or a solo. Never play a reed publicly, shall we say, until you have blown on it to some extent. At least enough to know whether or not all of the tones are going to sound, both as to quality and pitch.

It is well to remember that your reed is a goodly per cent of your playing. We must learn to know each reed we play on as no two are exactly alike, just as no two instruments are exactly alike, or no two people.

Please don't misunderstand me—don't get the impression that we should be afraid of a new reed. On the contrary. We have to have new reeds because they last only a certain length of time until they are played out. Now, if a reed can PLAY OUT, let us also think of PLAYING THEM IN. In other words, always play a new reed in your practice periods first before playing publicly with it. In this manner you learn to know what each new reed will do and you are not taking chances of running into trouble unexpectedly and becoming embarrassed because of something going wrong.

Thanks again for so many nice letters—keep them up and I will do my very best to answer them on time.

Yours for better playing under less hazardous conditions.

How to Play Drums

(Begins on page 27)

any more than the carpenter would use a tack hammer to drive a spike. Sticks, as drums, should be chosen according to their use.

For light, indoor playing I would get a pair of good light weight sticks but for band work, especially outside work, I would move over into the heavy class. A good standard band stick is 2-B which is also a good all-around stick. If I were going to use only one pair of sticks I'd switch from the 1-A to the 2-B or sticks of similar size and weight. Too, I have never found any kind of wood to be better than the common hickory.

Question: "We use straps on our cymbals to hold them by but in another town they use handles. Handles are easier. Why can't we use handles?" **H. D. J. Missouri.**

Answer: There are many reasons for using straps instead of handles. The best reason I know of is that straps do not interfere with the tone. Also, straps do not bind the cup of the cymbal as would a tightly screwed bolt which holds the

handles. This binding may cause the cymbal to break. Personally, I can think of some good reasons for using the handles, chief of which is the safety in handling these heavy instruments. If the handles are put on in a good manner there is little interference with the cymbal tone.

If I use handles I do not use a felt washer but shop around in the auto supply store until I find some pieces of soft rubber which I can use as a cushion. When tightened, the soft rubber acts as a break between the wood and the metal. In fact it squeezes into the hole in the cup of the cymbal and allows the cymbal to rock freely without binding and yet is free to vibrate. I like to use these rubber "cushions" better than felt or leather washers which I would not recommend except as a last resort.

Here is a drum solo sent in by friend Bill Loflin of Salisbury, North Carolina. It is not difficult but can be made so by employing various stickings and accents.

How to Play Accordion

(Begins on page 40)

assure you it will benefit your sons' education.

Dear Mrs. Largent: I am a young teacher in a music school, and have now been requested to direct the band. Not having had any previous experience, am at a loss at keeping them together. Please advise. **Carlotta V.**

Answer: First enroll in a good music school in a course of conducting. In the meantime instruct your pupils in the standard beats of the baton, in two-four, three-four and four-four time. Tell them to count out loud while you are beating without playing. Now start them to play on the first beat of the measure and teach them to watch you and the baton.

Question: How can I learn the bellow shake? **Jim M.**

Answer: Very simple. Buy the Deiro Bellow Shake Instructor. Practice slowly and evenly and gradually build up to the desired tempo.

Question: My teacher tells me my technic is fine but that my fingering is terrible. I am not able to play the fingering marked on pieces and in my instruction book. Is it absolutely necessary to follow the fingering marked? **Phyllis DeM.**

Answer: Your teacher would be the best judge. However if you have analyzed the fingering of your solo carefully and find that some other fingering would be best for you, mark the fingering and show to your teacher. Too many times we find that pupils who object to the fingering marked are pupils who use a different fingering every time they play a composition, which will cause awkward playing, and makes it more difficult for you to memorize the composition. By playing the same fingering will help you to a system of photographic memorization.

Classified Contd.

REQUISITION SPECIAL—Our regular heavy duty rehearsal room music stand is now available at quantity rates. Write for complete information and new price list on all Wenger music room equipment. Wenger Music Equipment Company, Owatonna, Minn.

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